

Pride Month is under way!
Parade committee announces more
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NIH takes on Abbott
Hearing held over Norvir
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Boys in the band
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Z's tranny 'Quadraxsexual.'
see Arts section



BAY AREA REPORTER

Vol. 34 • No. 23 • 3 June 2004

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City reports first neuro- syphilis death

by Matthew S. Bajko

In what is the city's first documented case, a 47-year-old HIV-positive man died last September due to complications of syphilis in his heart and brain, San Francisco health officials reported this week.

In August 2003, the man sought medical care at Kaiser Permanente for blurred vision, hearing loss, and increased difficulty walking. He was diagnosed and treated for neurosyphilis, which required hospitalization and 14 days of treatment with intravenous penicillin.

The man, whose identity is being withheld, was found dead in his apartment one month later. An autopsy confirmed the man had complications of syphilis in his heart and brain. Doctors also discovered while the man was living in another state he had a history of syphilis treatment 25 years prior to his death.

Health officials disclosed the details of the man's death to the *Bay Area Reporter* on Tuesday, June 1. Their findings will be included in the San Francisco Monthly STD Report for May, expected to be released today (Thursday, June 3).

Dr. Jeffrey Klausner, the city's director of STD prevention, said the case illustrates why health officials have been so aggressive in warning gay men about the spike in syphilis cases, which began in 1999. A new television ad, part of the Healthy Penis campaign, which highlights the importance for gay men to be tested for syphilis, began airing on cable channels this week.

Klausner said he is sure there are untreated cases out there and fears more men may die from neurosyphilis if they do not receive medical care.

"For every 500 cases of syphilis there are 20 cases of the brain and the potential for a few deaths years later. We may not see the mortality or death impact from this syphilis epidemic for 20 to 30 years," said Klausner. "It speaks to the importance of syphilis prevention and why we need to control syphilis."

While neurosyphilis can result in devastating neurological consequences, it is highly rare for it to lead to death, said Dr. Will Wong, medical director of City Clinic.

"It's not a death sentence," he stressed. "It's a bacterial infection that can be easily treated with penicillin if caught early."

Until now, Wong said, San Francisco has never had any documentation to prove someone died due to neurosyphilis. Though he added, "I suspect deaths may have occurred in

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Ren Volanti

IML winners a worldly bunch

The International Mr. Leather 2004 contest took place in Chicago over Memorial Day weekend as 57 contestants vied for the title. About 3,000 people gathered for the annual event. This year's winners are, from left, Remi Collette of Toronto, first runner-up; Jason Hendrix of Washington, D.C., IML 2004; and Thomas Schoch of Zurich, Switzerland, second runner-up. For details, see Mister Marcus's Leather column on page 46.

Trader Joe's eyes Castro location

by Matthew S. Bajko

National grocer Trader Joe's is eyeing a Castro locale to build the 200-store chain's flagship outlet. Currently a Dulux Paint Center, the building at 2112 15th Street, at the corner of Market and Sanchez streets, would be torn down and replaced with an 11,000 square foot grocery store with two levels of parking on top.

Douglas Yokomizo, Trader Joe's vice president and legal counsel, said it would be the company's first time constructing a new store from the ground up and that without the

parking, the deal is off.

The 48 parking spaces proposed for the site are already less than what company officials originally had wanted. The parking would "make or break the deal. It is a very risky proposition for us to do a store without parking. We are not willing to do the store without parking," said Yokomizo during a meeting with the press and community leaders Thursday, May 27 organized by Supervisor Bevan Dufty.

For Dufty and leaders of neighborhood groups, the store's impact on traffic and parking in the immediate area of the location is their number one concern. The store's other

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Traffic's coming and going at the Trader Joe's on Masonic Avenue in San Francisco.

Araujo trial in final stage

by Zak Szymanski

After a year and a half of preparation and several weeks of court testimony, the case against the defendants charged with murdering transgender teenager Gwen Araujo will soon be in the jury's hands.

Araujo, 17, was born as a boy named Edward but lived as a woman. She was beaten and strangled to death

at a house party in the East Bay city of Newark in October 2002 after it was determined that she was biologically male. Her body was then driven to the Sierra foothills and buried. Three men stand charged with first-degree murder and a hate crime enhancement: Jason Cazares and Michael Magidson, both 24, and Jose Merel, 23. A fourth man, Jaron Nabors, 21, pleaded guilty to voluntary manslaughter in exchange for his testimony and an 11-year prison sentence.

Closing arguments in the trial started Tuesday, June 1.

From the beginning, the case has been presented by the defense as a "sexual deception" in which Araujo "tricked" at least two of the defendants into having "homosexual sex" with her. Still, the defense has generally used female pronouns when talking about

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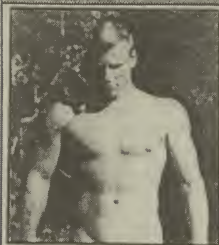
Gwen Araujo

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Shanti launches new ad campaign amid financial struggle

by Matthew S. Bajko

After 30 years of caring for people with life-threatening illnesses, Shanti now finds itself fighting for the survival of its own programs.

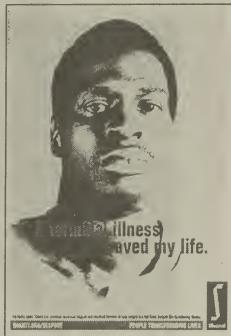
Faced with a possible \$1 million loss in funding, the agency is launching a full-court press this month with a new advertising campaign, a fundraising drive, and an intense lobbying effort asking city officials not to further erode its budget.

In March the AIDS Office notified the agency it would lose an \$81,000 contract to provide transportation services and another \$400,000 contract for case management services due to a \$4 million hit to the city's federal AIDS funding.

Last month the agency ended its transport program, which received an additional \$120,000 from the city, sold three of its vans, and ended leases on the other 14. Now it is fighting the health department's proposal to cut its \$402,000 contract for emotional support and counseling services for people living with AIDS.

"The last couple of months have been particularly testing for Shanti," said Executive Director Hywel Sims.

Shanti's budget has fallen from \$4.5 million to \$2.2 million and its staff reduced from 54 to 30 employees. More could receive pink



An image from Shanti's new ad campaign

slips if the Health Commission's decision to end its emotional support contract is not overturned by the Board of Supervisors. The agency serves 1,000 clients under the contract.

Sims, who started work at the agency in early 2003, has lowered his own annual salary from \$130,000 to \$120,000 and last year he and other top managers each gave back one month's pay. This year, however, those other top administrative posts have been eliminated. Sims said the board would review salaries at the end of the fiscal year.

As Sims meets with supervisors and the mayor's office to protest the health department's proposal, he remains optimistic the funding will be restored. The agency's clients and supporters are preparing to plead their case June 15 at a supervisors hearing on the proposed health department cuts.

"We provide cost effective care

to over 1,000 people with HIV who otherwise would have difficulty maintaining their daily life," said Sims.

Supervisor Tom Ammiano, who along with Supervisor Chris Daly, interceded last year to save the agency's funding from being cut, said Tuesday, June 1 that the two are again working on a solution. In addition to Shanti, Ammiano is trying to save \$140,000 in funding to the Positive Resource Center and \$383,179 to the San Francisco AIDS Foundation.

"We are already committed, Supervisor Daly and I, to restoring the AIDS funding. We were lucky last year and we intend to use some of the precedents from last year to make it happen this year," said Ammiano.

Ammiano has already brokered a deal with the mayor's office to spare several mental health clinics from having to be shut down. In particular, Mission Mental Health Services, which serves a large number of LGBT clients, will remain in the Mission and not be folded into other clinics located near the Castro.

"The mayor agreed to keep funding for mental health services at current levels," Ammiano announced in a statement last week. "This means that patients will continue getting services when and where it's needed. Access to culturally competent and community-based mental health centers will remain available, and numerous treatment programs will remain intact, and I am grateful to the mayor for protecting these services in our community for the most vulnerable."

Over the course of its history,

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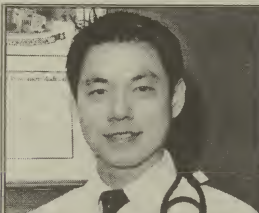
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Sheehy still in running for AIDS czar position

by Matthew S. Bajko

Despite published reports last week to the contrary, Jeff Sheehy remains the mayor's top choice to be his AIDS czar.

Accounts in the *San Francisco Examiner* and *joefire.com*, a political Web site, were premature in reporting Sheehy would not accept Mayor Gavin Newsom's offer of the post, both Sheehy and City Hall sources said this week.

On Tuesday, June 1 the mayor's office was reviewing changes Sheehy requested to the volunteer agreement it had sent him last month. The mayor has asked Sheehy to serve as an unpaid, volunteer adviser to run the Mayor's Office on HIV and AIDS Policy.

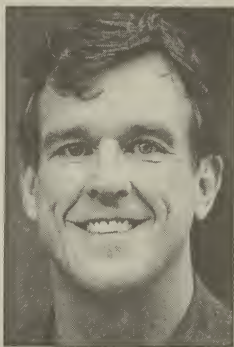
An official announcement of Sheehy assuming the post could come within days, a City Hall source said. The mayor's aides were trying to schedule a meeting between Newsom and Sheehy so the two could discuss Sheehy's concerns with the position.

When he first accepted Newsom's offer, Sheehy, the deputy director of communications at the University of California San Francisco AIDS Research Institute, insisted that he did not want to step down from his full-time job nor did he want to be the mayor's spokesman on AIDS.

Sheehy, a longtime AIDS activist and Democratic Party stalwart, had told the mayor Friday, May 14 that he had reconsidered accepting his initial offer of the post. In an e-mail, Sheehy said he no longer believed the position should be part-time or unpaid.

Instead, he said he had come to determine that the mayor's policy adviser on HIV and AIDS needed to be a full-time, paid member of the administration inside City Hall.

"I have reached the conclusion, based on conversations with community members, that the only



Jeff Sheehy

way this position can work and serve the needs of people living with HIV/AIDS is if it is a full-time position with an appropriate level of compensation and with the necessary weight within City Hall's bureaucratic structures," wrote Sheehy in his e-mail.

Despite his declining the post, the mayor's office forwarded Sheehy an agreement to become the AIDS czar five days after he sent the e-mail. Peter Ragone, the mayor's spokesman, said Steve Kawa, the mayor's chief of staff, sent Sheehy the agreement without knowing he had sent the mayor the e-mail.

According to the agreement, obtained by the *Bay Area Reporter*, Sheehy is to study issues regarding HIV/AIDS and is to report periodically to Newsom "in a form jointly agreed to by them." In addition, the agreement states the mayor's office will provide him with office space in City Hall, administrative support, and reimbursement for out-of-pocket expenses.

Even though the mayor has asked Sheehy to be a volunteer, the agreement states Sheehy will comply with both state and local public meeting and records laws. After receiving the agreement, Sheehy

put himself back in the running for the post and sent the mayor's office some suggested changes.

Since then his decision to become the AIDS czar has changed each week. On Monday, May 24 Sheehy told the B.A.R. that he would not become the AIDS czar. "The community is crying for a full-time advocacy person. If people are going to attack you, then you should get paid," he said at the time.

But on Tuesday, May 25, only hours after Ragone told the B.A.R. the mayor was disappointed his pick for AIDS czar had declined the offer, Sheehy said that Kawa had contacted him urging him to reexamine taking on the policy post.

This week Sheehy said while he had yet to speak with the mayor, he was willing to take on the post on an interim basis. He said he sees his role as defining what role a full-time AIDS czar should play.

"I still think eventually, when the budget situation improves, that someone should be brought on full-time and be paid. But it just makes no sense when services are being cut back and agencies are having to lay off people to take money away from that and give it to an individual," Sheehy said Wednesday, June 2. "I am willing to volunteer my time to help us over this gap. I will not be a candidate for the full-time position."

Some have questioned Sheehy's selection for the post. His misgivings about the position may only add fire to his critics who have tried to block his taking on the job. And the administration's inability to quickly select an AIDS czar has some questioning how seriously it is committed to tackling the city's approach to HIV and AIDS.

More than a month has passed since members of an HIV advisory panel asked Newsom's top aides to hold a citywide summit on AIDS issues. To date, no such meeting has been set. In addition

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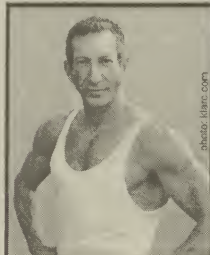
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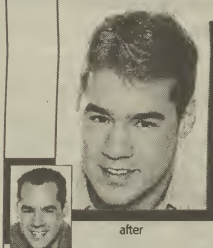
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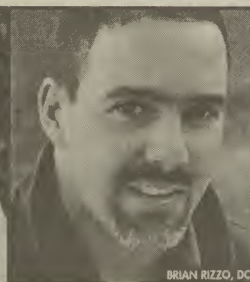
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News in brief

compiled by Cynthia Laird

GLAAD Media Awards

Sharon Osbourne, Alan Cumming, Tippi Hedren, and Kimberly Guilfoyle Newsom are just a few of the stars expected to be on hand for the Gay and Lesbian Alliance Against Defamation's annual Media Awards gala Saturday, June 5 in San Francisco. Hal Sparks, of Showtime's *Queer as Folk*, will host the event that takes place at the Westin St. Francis Hotel, 335 Powell Street from 5-9 p.m.

Actress Megan Mullally (*Will & Grace*) and author Clive Barker (*Sacrament, Abarat*) will both receive special honors. Other awards will be announced in several categories, including Outstanding Limited Release Film and Outstanding Documentary, along

with awards for the best Spanish-language TV journalism.

Tickets are \$375 for VIP and \$225 for general seating. For more information or to purchase tickets, call (877) 252-7814 or (310) 491-1401 or e-mail mediawards@glad.org.

Tony Awards party

Mix and mingle with friends, colleagues, and theater lovers as the Tony Awards are shown on a giant screen at the "Wicked Boy from Oz: A Celebration of the Tony Awards," Sunday, June 6 at Jillian's at Metreon, 101 4th Street, in downtown San Francisco. The event is a benefit for the Stop AIDS Project and takes place from 6:30-11 p.m. The evening includes a silent auction, light supper, no-host bar, and wine tasting. Cocktail attire is requested. Tickets start

at \$100 per person. To reserve tickets or for more information, call (415) 575-0150, ext. 260, or visit www.stopaids.org/tonyawards.

'Faux queen pageant'

Klubstute Kollektiv will present the ninth annual "Faux Queen Pageant" — for drag queens trapped in real women's bodies — Sunday, June 6 at Slim's, 333 11th Street in San Francisco. Doors open at 8 p.m. Tickets are \$10-\$25 sliding scale, although no one will be turned away for lack of funds. The event is open to all ages with ID.

The pageant benefits the Women's Community Clinic and San Francisco Sex Information.

To enter, volunteer, or for more information, call (415) 331-1500, ext. 3438 or visit www.klubstute.com.

Night Ministry benefit

"The Glory of Love," an evening of music with Welsa Whitfield and Mike Greensill, takes place Sunday, June 6 at 7 p.m. at the Plush Room Cabaret, 940 Sutter Street, in San Francisco. The event is a 40th anniversary fundraiser for the San Francisco Night Ministry. Tickets are \$50 per person (includes two drinks). For reservations and tickets, call (415) 956-2069.

The night ministry provides counseling and referral services to people in crisis. From 10 p.m. to 2 a.m., trained volunteers staff the phones, and an ordained clergy member is on call to meet with people. For more information, call (415) 986-1464 or visit

www.nightministry.com.

Catholic Charities event

Catholic Charities will celebrate the reopening of its Derek Silva Community facility with a special "Martinis and Jazz" event at Mecca Restaurant, 2029 Market Street, on Monday, June 7 from 6-9 p.m. The cocktail reception will also feature artwork by Derek Silva's father, Jim Silva. Catholic Charities does not receive money from or contribute money to the Archdiocese of San Francisco, or the Catholic Church as a whole. Funds raised at the event will go directly to HIV programs administered by the non-profit organization.

The Derek Silva facility is one of four operated by Catholic Charities for low-income people living with HIV/AIDS. The agency serves more than 1,300 people annually.

Those being honored at the event include the nurse practitioners of the University of California, San Francisco; the Positive Health Program/Ward 86; and the UCSF Women's Specialty Program.

Tickets to Monday's reception are \$75 per person. For more information, call Catholic Charities at (415) 592-9239.

Health center open house

The Friends of the Castro Mission Health Center will host an open house Tuesday, June 8 from 4-7 p.m. at the center, 3850 17th Street, at Sanchez. Organized by the Coalition for Public Health, the open house will feature health

care providers and patients, who will discuss the massive health cuts being planned in light of the city's budget woes. Refreshments will be provided. For more information, e-mail Jerry Berbiar at jerrfaer@sbcglobal.net or call (415) 664-2057.

Sweet 16 for LYRIC

The Lavender Youth Recreation and Information Center celebrates its 16th anniversary with its annual Champions Awards Wednesday, June 9 in the Green Room of the War Memorial Veterans Building, 401 Van Ness Avenue, from 6-9 p.m.

"The LGBTQ youth community begins with youth served by LYRIC. By recognizing and celebrating our youth, and their allied adults and community agencies, we hope to educate the broader community about the strengths and accomplishments of LGBTQ youth," said Executive Director Kar Yin Tham.

This year's honorees include: Molly Leung, 21, a queer hapa survivor and community organizer; Assessor-Recorder Mabel Teng, who helped conduct and organize the city's same-sex marriages; the sexual minority youth liaisons and support services for sexual minority youth program of the San Francisco Unified School District for its counseling work and support groups.

Tickets to the event are \$75 per person (\$25 for LYRIC alumni). For more information or to purchase tickets, contact Robin Abad at (415) 703-8510, ext. 36 or e-mail devo@lyric.org. LYRIC's Web site is www.lyric.org.

IGLHRC event

The International Gay and Lesbian Human Rights Commission will honor a leading LGBT human rights group from Taiwan at its annual Felipa Awards Wednesday, June 9 in San Francisco. The event will be held in the Golden Gate Room at Fort Mason Center, Landmark Building A from 6-8 p.m. Tickets start at \$100.

The Gender/Sexuality Rights Association of Taiwan will receive the Felipa Award. G/SRAT has been the leader in fighting police harassment and arrest of gay men in Taipei, training activists, and organizing protests. Wang Ping, a founding member of the group, will accept the award, along with members Chen Yu-Rong, Ni Chia-Chen, and Ding Nai-Fei. The group will receive a \$5,000 stipend from IGLHRC to assist in furthering its sexual rights work. On June 10, the G/SRAT members will speak at the LGBT Community Center, 1800 Market Street, with members of Amnesty International's OutFront program. For more information on the awards or the public forum, visit www.ighrc.org.

SBA start-up class for PWAs

The Small Business Administration will offer training for people living with HIV/AIDS who are interested in starting their own businesses next Thursday, June 10 from 10 a.m. to 4 p.m. at the SBA Entrepreneur Center, 455 Market Street, in San Francisco.

"This is the ninth workshop we've put on and they've gone really well," said Gary Marshall, economic development specialist for the SBA.

The class will cover marketing, management assistance, business registration, financing, and re-

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Artwork prompts attacks against North Beach gallery

by Matthew S. Bajko

The images of Iraqi prisoner abuse shown around the world on television and the front pages of countless newspapers sparked outrage against America's military and the Republican administration.

The same image turned into a painting and displayed in the front window of a North Beach gallery sparked a different reaction last month, one of outrage and disgust at owner Lori Haigh. The black and white painting by Berkeley artist Guy Colwell depicts two soldiers taunting and torturing three Iraqi detainees.

The detainees, naked and covered in hoods, stand on circular blocks with electrical wires attached to their genitals, toes, and fingers. One is bleeding from his head.

A third soldier escorts a woman handcuffed and blindfolded into the room. The other soldiers, a man and a woman, appear overjoyed and gloating as they punish their prisoners.

The only things in color in the painting are bloodstained American flag patches sewn onto the soldiers' uniforms.



Supporters rallied in front of the Capobianco gallery on Saturday.

Since displaying the artwork in mid-May as part of a show featuring works by Colwell and Naima Azgui at her Capobianco Gallery, Haigh's life has spiraled into a world of fear and intimidation.

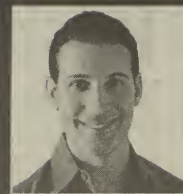
Anonymous callers flooded her voice mail, calling her a traitor and threatening to kill her and her two daughters. People disgusted by the art sent her threatening e-mails, denouncing her decision to show the work. While she received 200 hateful messages, Haigh did

hear from about 75 people who expressed support.

Local media outlets picked up the story and only inflamed people's passions further. A KTVU reporter ended his report by saying people could buy the painting, which costs \$2,000, "to own it, or own it and burn it."

Shortly thereafter, a man came to the gallery on Powell Street near Washington Square Park and spat on Haigh. Another man

page 8 ►



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OPEN FORUM

Bush on the defensive

House Minority Leader Nancy Pelosi recently made headlines when she said President Bush is an "incompetent leader" who lacks the judgment, experience, or knowledge to make good decisions. The San Francisco Democrat was criticized roundly by her GOP colleagues. The Republican National Committee quickly put up "oppo" research on its Web site (entitled "Totally San Fran - 17 Years of San Francisco Liberalism," a not so subtle reference to the area's reputation for tolerance and veiled code for homophobes) that blasted Pelosi for her support of HIV prevention programs and equal rights for gays and lesbians.

But Pelosi, to her credit, is offering no apologies. She appeared on NBC's *Meet the Press* Sunday and did not back down from her comments. And she shouldn't. It's about time that Democratic leaders start telling it like it is. The presidential election is five months away and, under President Bush's questionable leadership, the country is not better off today than it was four years ago.

Of course, there's the Federal Marriage Amendment that the president is pushing, a shameless attempt to write discrimination against gays and lesbians into the U.S. Constitution.

But while that issue simmers in Washington, the immediate situation in Iraq is dire and, on this front, the president and his administration are failing as well. The prison abuse photos showing Americans torturing Iraqi prisoners at Abu Ghraib demonstrate the military's psychological obsession with gay sex as a tool for humiliation and reveal the blatant homophobia that accompanies that unhealthy fixation. Forcing the Iraqi prisoners to simulate gay sex suggests that the sexual attitude of both men and women in the military has been shaped by the culture of hypermasculinity. The scandal also proves that the mindset of the military as an institution continues to be woefully antigay even as gays and lesbians are serving under the flawed "Don't Ask, Don't Tell" policy.

This week, it was reported in the *Washington Blade* that retiring Senator Zell Miller

said he felt "humiliated" when he had to shower with other men when he served as a Marine. "The two times I think I have been most humiliated in my life was standing in that big room, naked as a jaybird, with about 50 others when they were checking us out," Miller told radio host Don Imus on May 17.

Miller, a Georgia Democrat who's not seeking re-election, has been increasingly critical of his party and has endorsed Bush for re-election. And while it's unclear if Miller's comments were antigay, the Human Rights Campaign called them "crude and homophobic."

This administration's poor handling of post-war Iraq is reason enough not to support the war - a war that now seems based on false pretenses and faulty intelligence. There was no adequate planning for life or government in

Iraq after Saddam Hussein and yet our soldiers - and Iraqi civilians and those assisting with security - are dying every day. More and more people in this country are questioning U.S. actions in Iraq; and Bush's approval ratings are dropping with virtually every new poll that's released.

This Saturday, June 5, a coalition of groups opposed to the war is holding a rally and protest action in San Francisco. Organizers are calling for the troops to be brought home and for the U.S. to get out of Iraq. As has been the case with previous antiwar demonstrations, there will be a queer contingent participating. The rally starts at 11 a.m. at United Nations Plaza.

Now, with the administration on the defensive over its multiple failures in Iraq, people need to be reminded of why it's so important that Bush be defeated in the fall. ▼



Editorial



Advancing HIV prevention

by Jason Riggs

Two weeks ago the Centers for Disease Control and Prevention announced that it would no longer fund two-thirds of the community-based HIV prevention programs currently receiving its support, including the Stop AIDS Project. Nationally, these cuts were made primarily among programs that help gay and bisexual men and others in high-risk populations stay HIV-negative.

The CDC is dedicating its resources to its new "Advancing HIV Prevention" initiative, which emphasizes HIV testing and highlights the role of HIV-positive men in reducing transmission. These are both important goals that Stop AIDS shares through our successful Positive Force and Plus Seminar programs, which have been duplicated throughout the country.

We are deeply troubled, however, that the CDC is walking away from proven effective programs that help gay and bisexual men stay negative. The CDC states that primary HIV prevention programs that qualified for funding, such as Stop AIDS, were not supported because there isn't enough money.

HIV prevention funds are shrinking, in part, because of a larger battle in Washington between proven effective HIV prevention versus proven ineffective abstinence-only programs. The Bush administration has cut HIV prevention by \$6 million and is lobbying to double funding for abstinence programs to \$270 million. If the administration were successful, one-third of domestic HIV prevention spending would be abstinence-based, even though federal researchers say, "no reliable evidence exists that abstinence programs work."

Increasingly politics, rather than science, is directing our nation's public health policy and funding. This pattern can be seen when the CDC removes information about

condoms from its Web site. It can be seen in the appointments of ideologues rather than scientists to health commissions and in such a dramatic increase in proposed funding for abstinence, even while sound HIV prevention strategies are being cut.

Although our federal government is abandoning its support for HIV prevention, our community cannot. Instead, our community must increase our resolve to stop HIV transmission.

At the beginning of the epidemic, when our nation was in homophobic denial, our community reduced HIV transmission with little support from the government. We did this out of fear, out of a sense of responsibility, and out of a commitment to one another. We rallied together. We acted up. We kissed in. And together we found ways to protect ourselves, taught others how to do the same, and built grassroots efforts like Stop AIDS and many other agencies.

There is no question that HIV prevention has saved countless lives. Stop AIDS has remained a grassroots HIV prevention effort. Although we have grown, and been successful in marshalling government funds, we have always known that the real protagonists of this very real struggle against the virus have been our own community members.

Stop AIDS volunteers have more responsibility for creating outreach strategies and prevention workshops than other prevention programs. We are a place where gay and bisexual men can take the initiative to caringly confront one another to do everything in our power to stop AIDS. We are not clients or service providers - we are community members, working toward a day without AIDS and doing everything we can to make that day come sooner.

We will continue to do this, despite the CDC's cut to these efforts and the painful

experience of letting some of our staff go. The Stop AIDS Project remains committed to the fundamental value that the LGBT community can work together to prevent HIV transmission. We remain committed to continuing all of our programs, retooling our efforts as the epidemic and community changes, and reaching out to community partners and individuals to expand our efforts. However, decreasing government funding and changes in gay and bi men's culture means that each of us must rededicate ourselves to advancing HIV prevention.

Advancing HIV prevention means having difficult conversations and taking difficult actions. It means being honest with ourselves and each other about when and why we put others or ourselves at risk for HIV and taking responsibility for those actions.

Advancing HIV prevention means confronting how we still express the scars of living in a society that taught us that gay men are only interested in sex, that our relationships are doomed to fail, and that we deserve AIDS.

Advancing HIV prevention is about our individual and collective courage and commitment to actively build the kind of community that we all long for and deserve.

The Stop AIDS Project works on the principle that we all must make a personal commitment to ourselves and the community in preventing the spread of HIV. In the next year, what can you, your organization, your club, or your business do to help stop AIDS?

Share your thoughts by e-mailing advancing@stopaids.org or call (415) 575-0150, ext. 227 or volunteer by calling (415) 575-0747. ▼

Jason Riggs is the communications director for the Stop AIDS Project.



Guest Opinion

Words have power

I am HIV-positive and have been in a relationship with my HIV-negative "spouse" for over four years.

I would like to suggest alternative words for defining those of us in these relationships [*"HIV no barrier to love for these couples," May 20*]. To me, the word "serodiscordant" is a word that has a definite negative connotation about it. It only perpetuates the divisive prejudices that unfortunately exist between HIV-positive and HIV-negative men in our community. To say that there is "discord" is to assume that something is wrong and errant. The small change of words can have great power in our thoughts and actions. I would like to suggest that we refer to the relationships of HIV-negative and HIV-positive men and women as mixed status, or even better, magnetic. By using terms that describe our relationships, which happen to include different HIV status, in more constructive and less judgmental ways, we will be one small step closer to destigmatizing the reality of negative versus positive that exists in our community.

We have mixed status couples who make a very difficult choice in bonding, fraught with potential issues of premature loss of life, having a healthy and fulfilling sex life that will maintain the health and well-being of both partners, and a host of other issues, and yet I have personally found that there is a lack of support in our prevention programs committed to dealing with the issues that face those of us in mixed status relationships.

We would be interested in a forum where we could connect with other mixed status couples, to learn from each other and share our experiences as a way to support keeping our relationships together, without the potential for seroconversion, in a very confusing and murky environment.

I was thrilled to see the front-page discussion speaking about the issues our community is facing regarding HIV and the complexity of issues that make prevention so difficult. It is extremely important that we are vigilant in keeping the discourse going, as this is the only way that we can begin to formulate creative solutions in our survival as individuals and as a community.

Keep up the articles, B.A.R.

Eric Smith
San Francisco

Director's salary too high

I was appalled when I read the article in the B.A.R.'s May 27 edition about Project Open Hand [*"Project Open Hand changes food services"*]. The executive director, Tom Nolan, needs to examine why he works at a nonprofit. He cuts his employees' 4 percent cost of living raise, and states at the end of the article that the only thing he has left to cut is the food. I understand he recently took a 10 percent pay cut to receive his now \$115,000 annual salary. Maybe 30 percent would help a little more. Since when does someone who works for an agency that is so important to the community and is in such financial straights, have the right to a six-figure income? Some of us who also work long and hard hours in community service actually survive on a more reasonable salary of \$75,000 per year.

What do you say, Mr. Nolan?

John Gloriosio
San Francisco

Coors ads in gay press

It was disheartening to see the latest disinformation campaign from Coors Brewing Company sprawled across the back page of the B.A.R. Apparently it thinks it can drown the truth in a sea of ad dollars aimed at the gay press.

Yes, Coors has domestic partner benefits, but the Coors family — which still owns and makes its massive fortune from the brewery — continues to shovel piles of money at antigay causes. According to its latest annual report, the Castle Rock Foundation (four of whose five trustees have the last name Coors, including brewery chairman and CEO Pete Coors) continues to send whopping checks every year to such fiercely antigay, radical right organizations as the Heritage Foundation and the anti-feminist Independent Women's Forum.

The brewery itself remains a huge soft-money donor to the Republican Party, while the company PAC continues to fund many of the scariest homophobes in Congress — including antimarriage amendment sponsor Representative Marilyn Musgrave (R-Colorado) and Senator Rick Santorum (R-Pennsylvania), who famously compared gay relationships to "man on dog."

These people are not our friends.

Bruce Mirken
San Francisco

Difficult to reconcile

As residents of Colorado, we find the full back-page advertisement appearing in the May 20 B.A.R. from the Coors company to be somewhat apologetic in addressing the Bay Area boycott of Coors products, yet difficult to reconcile with the antigay actions of the Coors family dynasty. The latter is what the GLBT community finds offensive and it's like the company

is completely unaware of it. Sure, the company can boast about its diversity employment program and support of the GLBT community's programs such as Pridefest. A businessman told us that Pridefest here wouldn't come off without the Coors company's financial support, with its floats and exclusive beer stations and all. We're not so sure about that. We believe Budweiser would step in if Coors was out.

No matter what the Coors company does in support of GLBT programs, we feel it doesn't override the Coors family wealth going to antigay politicians and organizations. In this state, GOPer Peter Coors is running for the Senate seat being vacated by Ben Nighthorse Campbell (R). In a May 24 debate, Coors is quoted in the May 25 issue of the *Rocky Mountain News* as saying he'd support a proposal to ban gay marriages. The Coors company just doesn't get it!

Lee Anderson and Rodge Boyle
Denver, Colorado

AIDS Walk challenge

Federal and state budgets for 2004 for domestic AIDS service organizations have been critically reduced this year. Major cities such as San Francisco have been hardest hit by these cuts. Every dollar we raise in AIDS Walk 2004 is more important than ever. It is also why I have made a personal pledge to match the first \$10,000 I raise in support of this year's benefiting agencies.

The owners of Moby Dick, a Castro landmark, have generously stepped up to help me raise that \$10,000. They and their beer distributors (Pyramid Hefeweizen and Sam Adams) are hosting a special afternoon beer benefit (\$8) on Saturday, June 5 from 1-4 p.m. There will be special raffle prizes and drawings to help raise this \$10,000 as well. AIDS Walk staff will also be on hand to register walkers.

Please join me this Saturday at Moby Dick's.

Steven Sams
San Francisco

Outness

One extreme optimist thinks we queers don't need to identify out queer politicians anymore [*Mailstrom, May 27*]. Like, isn't out the new normal?

Not yet. Certainly not among politicians, public officials, the military, professional athletes, Muslims, Mormons, nor most Christian clergy. And probably not among most corporate executives, K-12 schoolteachers, law enforcement officers, Orthodox Jews, et al.

How about those pols? I recently asked an out queer political maven about several never-married persons, prominent in politics or government, whose orientation is unknown. The expert shrugged off my questions. I guess those non-answers reflect a kind desire to protect our closet cousins. (Alternative guess: Non-sexual adults exist, and such chaste persons seek politics as a substitute for sex? Sci-fi writers, start your laptops!)

The largest category of closet dwellers, among pols and the general population, are bisexuals passing as straight. Nationwide, this class probably outnumbers all of our out LGBTIQ communities put together. In some future decade, when they come out as bi, America will change profoundly. Don't hold your breath. For now, let's continue honoring the bravery of our out politicians.

Tortuga Bi Liberty
San Francisco

Different sects of Buddhists

Greetings. I am an ordained Buddhist monk, resident of San Francisco, and I am gay. With all due respect to the deceased, Steven Peskind, I feel compelled to point out a couple of inaccuracies regarding Buddhism that were made in Mr. Peskind's obituary [*"Buddhist AIDS Project co-founder Steven Peskind dies," May 20*]. To the author's credit, however, it should be pointed out that these inaccuracies are generally believed to be true.

First, the Dalai Lama is not the spiritual leader of the world's Buddhists. The Dalai Lama is the king of Tibet and is the leader of a particular sect of Tibetan Buddhists.

For example, I belong to another sect of Buddhists who also trace their origins to India through Tibet. We call ourselves the New Kadampa Tradition (www.kadampa.net) or NKT, and our spiritual leader is Geshe Kelsang Gyatso. We hold no allegiance to the Dalai Lama.

Gay sex and masturbation are not faults. For reference, please see the chapter on Karma in the book *Joyful Path of Good Fortune* by Geshe Kelsang Gyatso. As a gay man, this was and is very important to me. I would not have chosen this tradition as my path, and I certainly would not have validated that selection by my ordination, if it taught otherwise.

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Ordinary people

by Paula Martinac

Many commentators have noted how fitting it was that Massachusetts began issuing marriage licenses to gay couples on the same day the country celebrated the 50th anniversary of *Brown v. the Board of Education*, the Supreme Court decision that struck down "separate but equal" education. What I saw as fitting about the convergence of these two events was not the similarity of the black and gay rights movements, but the spotlight that May 17 shone on the incredibly slow path of social change in this country.

May 17 in my household was no watershed. My partner and I read the morning newspaper with breakfast, and then went to work. Later, she walked the dog, I paid bills, we made dinner together, and she walked the dog again. In the evening, as I picked up a few items at the supermarket, I pondered the ordinariness of my day, compared to the history-making excitement experienced by the hundreds of same-sex couples who lined up for marriage licenses in Massachusetts. It was hard to fathom the day as "Pearl Harbor," which is how antigay minister Lou Sheldon characterized it.

On the surface, at least, my life and the lives of most other gay people in the United States weren't much different on May 17 than they were the day before. We're the gay Americans you didn't read about in the papers, the ones who didn't travel to Cambridge or Provincetown to tie the knot amid a flurry of media frenzy. In the case of my own family, we didn't rush to Massachusetts because, since we live in a state

with a DOMA law, we couldn't afford the luxury of a trip that for us would result in a purely symbolic ceremony.

Similarly, when the historic *Brown* decision came down, the lives of African Americans weren't changed overnight. Sadly, not that much has changed since 1954 for many African Americans, at least in terms of public education. Despite President Bush's upbeat assertion that the ruling "changed America for the better, and forever," in both the North and South today a lot of schools have a kind of de-facto segregation in place. Racism is very much alive and shaping people's economic and social realities.



Lesbian Notions

And at the same time Bush was heading to Topeka, Kansas, for a ceremony to honor *Brown*, gay couples were filing their applications for marriage licenses, and the White House was releasing a statement reiterating the president's support for "defining and protecting marriage as a union of a man and a woman as husband and wife." That's a nicer way of saying that our president is selectively supportive of Americans' civil rights and, in fact, thinks writing discrimination against gay people into the U.S. Constitution is just fine.

It was appropriate, then, that accompanying the media stories and editorials about how marriage rights for gays constitute a "milestone of equality" (as gay journalist Andrew Sullivan put it) were nervous warnings about what is to come — or, more likely, not to come. "Gay Spouses Face Maze to Get New Benefits" read the *Forbes.com* headline; "Marriage License Is Just a Start; Gay Couples Face Other Legal Tests" cautioned the *Washington Post*. For gay couples in Massachusetts,

whose unions aren't recognized by the federal government, marriage may no longer be separate, but it will be vastly unequal for years to come.

Given the deep-seated nature of prejudice, it's no wonder that social change happens at a snail's pace. The fact is gay people have a long haul ahead. Events like the marrying of a thousand gay couples in Massachusetts make a little crack in the wall of heterosexual privilege. But in order to widen that crack — even if it doesn't happen anytime soon — those of us who stayed home and had ordinary days have as big and difficult a job ahead as those who said, "I do."

First of all, we must be out. One of the best things about the marriages in Massachusetts was all the media coverage that put same-sex couples and their children on front pages and television screens everywhere. Although some straight Americans were shocked by photos of two men or women joyfully kissing, others were probably surprised to find that we didn't look like dog-humpers or any of the other bizarre things professional homophobes have alleged us to be.

Second, we must talk to potential allies — straight friends, neighbors, and colleagues — about how antigay discrimination affects our families. That doesn't require pulling out a soapbox, but it does mean opening up and dismissing the idea that our struggle for equal rights only interests us. The time for talking has never been better — while the wedding cakes are still fresh. ▼

Paula Martinac is a Lambda Literary Award-winning author of eight books and editor in chief of *Q Syndicate*. She can be reached care of this publication or at LesbianNotions@qsyndicate.com.

Gallery

◀ page 5

punched Haigh in the nose, giving her a concussion.

The police refused to label the attacks on the lesbian-owned gallery a hate crime. Haigh said one officer called her and told her the quicker she could leave the better.

"He said, 'Can you move out in the middle of the night? We are not your personal security guards,'" said Haigh. "One guy on my answering machine said 'You are fucking dead.'"

Last Saturday, May 29, Haigh packed up her gallery's artwork and fled in a U-Haul van too fearful to remain in a part of town known for its spawning artistic expression and controversial

pieces of art.

Colwell refused to talk to the media as he helped pack up his work, but in an earlier interview with the *San Francisco Examiner* said, "Apparently, people are quite shocked by my painting. I don't know why they are not equally or more shocked by the pictures they are seeing on television of the actual torture taking place."

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Dyke March history on display



Photographer Cathy Cade, left, and San Francisco Library curator Everett Erlandson talk about the new Dyke March photo project exhibit that is now on display in the James C. Hormel Gay and Lesbian Center of the main library, 100 Larkin Street at Grove. Bay Area Reporter photographer Jane Philomen Cleland collaborated on the project, which is sponsored by the GLBT Historical Society. People can meet the photographers this weekend, Saturday, June 5 and Sunday, June 6, from 2-4 p.m. when they host an open house. The exhibit runs through July 15. Additionally, a short film on the Dyke March will be shown during the Frameline 28 festival.

Jane Philomen Cleland

POLITICS

Will Schwarzenegger run for gov in 2006?

by Wayne Friday

No one can deny it. **Arnold Schwarzenegger**, Hollywood's Austrian-born bodybuilder-turned-movie actor-turned-governor has indeed become Sacramento's master politician. While some would argue that Schwarzenegger is a true Republican — I think he's refined the art of bipartisanship — sometimes he appears highly partisan, and at other times nonpartisan. But party loyalist or not, Schwarzenegger seems to have taken California by storm politically and the latest Field Poll has the "governor with the funny accent" with a very impressive 65 percent job approval rating.

Indeed, Schwarzenegger's approval ratings statewide are higher than any California governor in the past 50 years. Another surprising factor? How about the 41 percent "well done" approval rating given the new governor by registered Democratic voters in the state.

If, as expected, Schwarzenegger manages to get his way on this year's budget (and the next) with little or no problems from the Democratic-controlled Legislature, we're hearing he just might not run for re-election in 2006. To be sure, Schwarzenegger claims to "love" his job, and few would

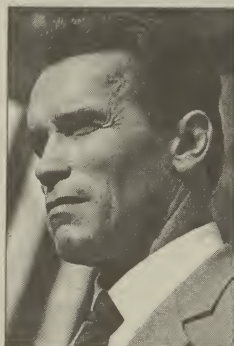
doubt that he could be easily re-elected, but we keep hearing rumors that the unpredictable Schwarzenegger just might proclaim that he "has completed the task — cleaned up Sacramento for Californians" and decide not to run for a four-year term.

There will certainly be pressure on the popular governor to seek a full term — he could likely pick up a few legislative seats for the GOP, possibly even a statewide office or two, but I'm beginning to become convinced that Schwarzenegger and first lady **Maria Shriver** aren't all that excited about Sacramento, and he might very well claim "job completed," and look elsewhere.

Where else, you ask? I'm not sure it would be his smartest political move, but the rumor is out there — obviously planted by some Republican strategists — that Schwarzenegger might just pass up another term in the state Capitol to run against U.S. Senator **Dianne Feinstein** in 2006. Don't run out and bet your Russian River home on this, but do remember that you read it here first.

How has Schwarzenegger managed to become such a powerful political figure in less than a year? I think it's because he knows how to "play the players," if you will. He has bridged the political divide that has for so many years polarized Sacramento, and managed to charm everyone from Democratic Senate boss **John Burton** (Schwarzenegger practically has Burton, of San Francisco, eating out of his hand) on the left to conservative GOP state Senator **Tom McClintock** (Thousand Oaks), a political rival only six months ago, on the far right.

Indeed, the politically-savvy Schwarzenegger, knowing he



Gov. Schwarzenegger

might need **McClintock** in the future, raised a whopping \$400,000 for his former foe last week, assuring the governor of the senator's support for nearly everything in the future while wiping out a troublesome intra-party foe in one \$1,000-plate evening.

Schwarzenegger has all but ignored leaders of both parties in the California Legislature in the crafting of his new budget, a budget, incidentally, that even the Democratic-controlled Legislature wouldn't dare hold up past this month's due date. The truth is, however, that although he is piling up loads of political credit with

the voters, Schwarzenegger has in fact really done little more than borrow on the state's future and rely on hoped-for anticipated revenues, having, in reality, done very little to address the budget deficit that he promised to eliminate during the campaign.

Make no mistake; with very few exceptions lawmakers in Sacramento are terrified of Schwarzenegger. I certainly didn't vote for him, but like him or not, this guy is good. And Teflon? **Ha! Ronald Reagan** had nothing on this guy. Never mind that during the recall campaign (it's only been six months, folks) he flew up and down the state attacking then-Governor **Gray Davis** for political contributions, saying "if you take money from special interests, you will then owe them something for that." Schwarzenegger takes similar contributions and no one says anything. As the *Los Angeles Times* pointed out last week, when it comes to taking in political contributions from oil, insurance, healthcare, and banking executives "he [Schwarzenegger] has raked in more cash than the Catholic Church."

Politics and people

Around City Hall even the most optimistic of the politicians (and there aren't many of the optimistic kind these days) admit that the city's financial picture is so grim this year that layoffs and deep cuts in services are truly unavoidable. It's not much help to Mayor **Gavin Newsom** and his staff that even some of those once loyal to former Mayor **Willie Brown** are placing much of the blame for the city's current fiscal mess on the likable former mayor. "Willie really loaded up the city's payroll with his so-called special

assistants, dozens of them at good salaries, and he also gave in to all the city unions on everything they asked him for — he acted as though he was playing with the federal budget," one fiscal-savvy supervisor told me this week.

Meanwhile, though it likely won't last forever, Newsom's personal popularity is going through the ceiling. The people like him and seem to feel that the guy is really working hard at turning things around. I'm betting he gets the job done. You might not notice a lot within the first year or so when it comes to the homeless problem, the endless panhandling, etc., but give this guy time. He's young, bright, ambitious, and determined to make a difference. So, you think I'm high on Gavin Newsom? You're right, I am, and apparently many others are as well.

I realize the final filing date to get into the race for supervisor isn't until August 6, but the race for the six seats to be decided in November already seems to be heating up. In District 5, Supervisor **Matt Gonzalez**, after losing the mayor's race, apparently decided his political future isn't looking too bright, so he's not even running for a second term. Indeed, Gonzalez, who told many over the past couple of years he didn't like the job, reaffirmed to **Bruce Pettit** on local access cable's *City Desk Newshow* last week that he might have been willing to serve another year or so, but wasn't interested in another full term.

In District 5, Green Party candidates **Ross Mirkarimi** and former Planning Commissioner **Lisa Feldstein** can be expected to divvy up the Green vote while labor activist **Robert Haaland** and DCCC member (and aide to Supe **Chris Daly**) **Bill Barnes** could very possibly do the same with the district's LGBT voters, leaving formerly political unknowns **Michael O'Connor**, **Dan Kalb**, or Rescue Muni's **Andrew Sullivan** as the early favorites. But then again, with instant runoff voting, who knows?

District 1 Supervisor **Jake McGoldrick**, never one of City Hall's most popular figures, appears to be in the political fight of his life with strong challengers like former Superior Court Judge **Lillian Sing** the early favorite to unseat the pompous McGoldrick. Other challengers include well-known community activist **David Heller**; **Matt Tuchow** could also do well in that district.

District 11 Supervisor **Gerardo Sandoval**, never really popular with any particular segment of his district, faces an expected tough challenge from the likes of former Supervisor **Jose Medina**, **Myrna Lim**, and **Rebecca Silverberg**.

District 9 incumbent Supervisor **Tom Ammiano** is probably one of the hardest working (certainly the most experienced) on the board and should win re-election despite opposition from half a dozen challengers.

In District 7, incumbent **Tony Hall**, once thought to be in political trouble, particularly over his stance on Gavin Newsom's "Care Not Cash" program (Hall opposed it while his constituents strongly supported it) has a well-funded

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Who were the Amazons?

by Liz Highleyman

The Amazons, a race of warrior women, were long believed to be a mythical creation. But recent archaeological evidence suggests that the tales may have some basis in fact.

The Amazon Nation is said to have originated in what is now Libya. Legend has it that under Queen Myrina, the Amazons made war on the people of Atlantis and fought another mythical race of women, the Gorgons. After a volcano destroyed their home island of Tritonia, the Amazons traveled east, settling on Aegean islands such as Limnos and Lesbos, and establishing their principal city, Themiscyra, on the Black Sea coast of Turkey. The name "Amazon" purportedly referred to their custom of burning or cutting off the right breast of young girls to facilitate their use of bows and javelins, but Greek art depicts Amazons with two (often bare) breasts.

Several classical Greek historians and poets wrote conflicting stories about the Amazons of the Bronze Age (roughly 2000-1000 B.C.). One of the 12 labors of the Greek hero Heracles (Hercules) was to obtain the girdle given by her father, the war god Ares. The historian Diodorus claimed Heracles and his men sailed to Themiscyra, engaged the Ama-

zons in battle, and nearly exterminated them. In an earlier version of the story, Hippolyte fell in love with Heracles and offered him her girdle. But the goddess Hera goaded the Amazons into attacking the visitors, whereupon Heracles killed Hippolyte and escaped with the girdle.

In another tale, Penthesilea, who had earlier fled her homeland in shame after accidentally killing her sister while hunting, led a legion of Amazons to aid Troy in its war against Greece. As described by the historian Quintus, "In the pure rapture of triumph the Amazons charged, and with anguished groans and shrieks the Greeks perished, their manhood withered by the women from the fierce and untamed northlands." Clad in a rainbow-colored corset, Penthesilea fought the invincible Greek hero Achilles. After he killed her and removed her helmet, Achilles was smitten by her beauty and fell in love.

The ancient writers did not record whether the Amazons were women-loving women. By some accounts, they loathed men; Herodotus said they were called "oiropata," or man-killers.

According to the geographer Strabo, the Amazons of Themiscyra met once a year with the men of a neighboring tribe, the Gargarians, in order to conceive children. The Amazons raised baby girls, while male infants were given to their fathers, killed, or crippled. (The Amazon Queen Antianeira reportedly said lame men made the best lovers.) But others claimed the Amazons lived with men they kept as slaves and sex partners. The men, wrote Diodorus, "spent their days about the house, carrying out the orders given them by their wives."

It is unclear what became of the Amazons. Herodotus said that Heracles, after stealing Hippolyte's girdle, captured many of them. While Heracles was crossing the Black Sea, the women killed him and his crew. Unfortunately, the Amazons did not know how to sail, and they ran aground on the cliffs of the Sea of Azov on the southeast edge of what is now the Ukraine. The Amazons tamed wild horses and attacked the local Scythians. Discovering their foes were women, the Scythians made peace with the invaders. The Amazons did not resist the men's overtures, but refused to adopt the domestic roles of Scythian women. Instead, the Amazons and some of the men traveled northeast and formed a new society, the Sauromatians.

In the mid-1990s, archaeologists excavated burial mounds near the Russian-Kazakh border that contained both household items typical of women and weapons such as daggers and arrowheads. Archaeologist Jeannine Davis-Kimball thinks the graves are those of Sauromatian women buried around the 5th century B.C. Some skeletons had bowed legs - indicating they rode horses - and one had a bent arrowhead in her body. Davis-Kimball does not believe the nomadic women of the Eurasian steppes were the mythical Amazons, but the finds reveal the existence of high-status women who engaged in battle, possibly the foundation upon which the Greek tales were built.

Other scholars put forth a different hypothesis, suggesting the remains are not those of women, but rather of a "third sex" of effeminate, cross-dressing men who took on women's roles. Such theories are not new: Herodotus and Hippocrates both described Scythian or Sauromatian men called Enarees who did women's work and acted as soothsayers, while other early writers claimed the Amazons were really men who shaved off their beards and dressed as women in battle.

The Amazon myth arose during a time of cultural change, around 700-400 B.C., when women were losing their status with the rise of patriarchal societies such as that of classical Greece. Today, feminists have embraced the Amazons as models of strong, independent women. In the heyday of the lesbian liberation movement, lesbians adopted the two-headed Amazonian axe, the labrys, as their symbol, and numerous lesbian institutions - from bookstores to radio shows to Web sites - have been named after the Amazons. ▼

Liz Highleyman is a freelance writer and editor who has written widely on health, sexuality, and politics. She can be reached care of this publication or at PastOut@qsyndicate.com.

Suggested reading

Davis-Kimball Jeannine. 2002. *Warrior Women: An Archaeologist's Search for History's Hidden Heroines* (Warner Books).

Wild, Lyn Webster. 1999. *On the Trail of the Women Warriors: The Amazons in Myth and History* (Constable).

Our Man Friday

◀ previous page

campaign, and actually managed to somehow win Newsom's endorsement. He is opposed by a handful of mostly political unknowns, and seems headed for reelection.

The safe seats for November? They go to Supervisor Aaron Peskin (District 3), one of the board's best, incidentally, and to Supervisor Michela Alioto-Pier, appointed by Newsom as his replacement in District 2 when he assumed the mayor's office.

Reading between the lines on Governor Schwarzenegger's pledge: The California governor pledged in a private meeting with Latino legislators last week his

support for granting drivers licenses to illegal immigrants - if security issues can be resolved. It is uncertain how soon the governor and the legislators can reach such a deal, and how committed the governor really is to the resolution. Assembly Speaker Fabian Nunez (D-Los Angeles) said that Schwarzenegger promised to deliver by August 31 "a bill that he could support" that would allow illegal immigrants to obtain such licenses. However, Margita Thompson, the governor's press secretary, later insisted that Schwarzenegger did nothing more during the meeting than to "agree to work in good faith" to "attempt" to settle the security issue. And to those of you who got upset (nervous?) that Senator

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Vermont passes pot law

by Liz Highleyman

Vermont has become the ninth state to allow qualified patients to grow and use medicinal cannabis. After the state Senate passed the medical marijuana legislation by a vote of 20-7 on May 19, Republican Governor James Douglas announced he would allow the bill to become law without his signature, which occurred after five days.

"I feel, as most Vermonters do, that we must do what we can to ease the pain of dying Vermonters," said Douglas. "[M]arijuana offers those with the most painful chronic diseases a measure of hope in a time of suffering."

Vermont is the second state, after Hawaii in 2000, in which a medical marijuana law was passed by the legislature rather than through a ballot initiative. Vermont is the first state to enact medical cannabis legislation in four years.

"We are delighted that Ver-

mont is about to be the ninth state to protect medical marijuana patients from the threat of arrest and jail," said Neal Levine, director of state policies for the Marijuana Policy Project. "The governor ultimately came to the right bottom line: this is a humane, compassionate measure that offers hope and protection to some of Vermont's most vulnerable citizens."

The bill passed last month is narrower than another version approved by the Senate last year, which would have allowed the use of medical marijuana for a wide range of conditions, permitted the possession of up to seven plants, and placed the state's health department in charge of registering eligible patients. The new version approved by the House earlier this month and ultimately passed by the Senate permits only patients with AIDS, cancer, or multiple sclerosis to use medical cannabis, reduces the allowable number of plants to three, and puts the police in

charge of the patient registry.

According to the *Rutland Herald*, the White House urged Douglas to veto the bill. Like the previous governor, former Democratic presidential candidate Howard Dean, Douglas expressed reservations about the new law, calling marijuana "addictive, destructive, and dangerous" and claiming the legislation "sends a dangerous message to our children." Like Dean, Douglas said he does not believe research has proven that cannabis is medically beneficial. Nevertheless, he said the measure includes adequate controls to prevent the diversion of marijuana for nonmedical use.

"We are happy that the legislature and the governor finally listened to the people of Vermont," said MPP communications director Bruce Mirken. "This took a whole lot of effort on the part of a lot of people, including a lot of brave patients in Vermont who stuck their necks out by coming forward." ▼

Syphilis death

◀ page 1

the past but you typically don't get these kinds of detailed findings."

According to the medical examiner's report, the autopsy found pathological changes in the man's brain tissue, as well as in his heart, which are consistent with neurosyphilis. Wong said health investigators are doing additional tests on the tissue specimens but he is confident to report the findings so far are "consistent with neurosyphilis."

The man's death has prompted health officials to alter their monthly STD reports so that they will now include the number of neurosyphilis cases reported in San Francisco. In 2003, doctors identified 18 cases of neurosyphilis in their patients, up from 16 in 2002, from six in 2001, seven in 2000, and four in 1999.

The totals include confirmed, probable, and suspected cases. Klausner explained that the totals could change as cases are reviewed over time.

In 2002, city officials initially reported there were 14 cases of the condition. In the February 20, 2003 monthly STD report, it was reported the median age of patients was 40 years and all were male. Ten were white and 13 self-identified as being gay. Eleven were HIV-positive.

According to the report, the most common symptoms were vision changes, headache, hearing loss, ringing in the ear, and photophobia, or sensitivity to light. All of the patients were treated with antibiotics, but three

had residual neurological symptoms at the end of their treatment regimen, including blindness and loss of hearing.

Wong said health officials recommend sexually active gay and bi men get tested for syphilis every six months, and that with HIV-positive men, they recommend quarterly tests for the STD.

"We do know neurosyphilis does occur as a complication to syphilis and that about 1 to 2 percent of people with syphilis infection will develop neurosyphilis," he said. "The most important thing with neurosyphilis is that people get follow up exams after treatment. They need to get additional blood testing done and they need to be watched closely."

One of the problems with neurosyphilis, said Wong, is it can be asymptomatic. If it is allowed to progress in a person, over time they could develop abnormal mental status and dementia.

"In the era of the asylum, historically, throughout this country up to a quarter of people hospitalized in mental asylums had neurosyphilis. This was before the age of penicillin," noted Wong.

It is believed that both the infamous French general Napoleon Bonaparte and reputed mob boss Al Capone, who was imprisoned on Alcatraz Island, died due to complications from syphilis.

Syphilis can be transmitted through any type of unprotected sex, including oral sex. It is also possible to become infected whether you are giving or receiving oral sex, noted Wong.

"If there is a lesion in the back of the throat and someone goes

down on a penis, you can get it that way as well. It can be transmitted by the mouth," he said. "That is why we keep on emphasizing 'Get tested! Get tested! Get tested!' We don't want any person with syphilis to be out in the community undiagnosed."

Anyone who wishes to be tested for syphilis can go to Magnet, the gay men's health center in the Castro, or to City Clinic on 7th Street near Folsom. For questions about the STD, call City Clinic at (415) 487-5500. ▼

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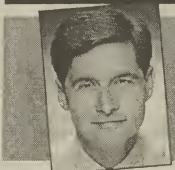


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Our Man Friday

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John Kerry might delay accepting the Democratic Party's presidential nomination until later in the summer so as to be on an even financial par with President Bush's coronation slated for early September (as close to the 9/11 anniversary as the GOP could manage) — don't worry. Kerry will happily accept his party's nomination at the slated Democratic National Convention to be held next month (July 26-29) in

Boston.

Finally, the "Quote of the Week" comes from state Senator John Burton (D-S.F.) regarding a protest by Oceanside GOP state Senator Bill Morrow against plans to hold this year's Exotic Erotic Ball at San Francisco's Cow Palace, where lawmakers want to ban gun shows. Burton: "I've never heard of any kids on a playground killed by a live sex act."

And how was your week? ▼

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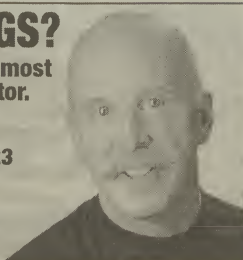
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Pride announces more marshals, performers

by Zak Szymanski

San Francisco Pride 2004 is one of the most star-studded events ever, as organizers announced this week that singing sensation and Grammy winner Chaka Khan will headline the main stage along with comedian Graham Norton; and comedian Bruce Vilanch will join actor Alan Cumming as the parade's celebrity grand marshals.

Additionally, the Pride Committee announced the full list of grand marshals from the local LGBT community. In addition to already-elected activist Calvin Gipson, Trannyshack founder Heklina, progressive and antiwar activist Kate Raphael, and lesbian artist Happy Hyder, who polled second, third, and fourth in general voting respectively, are also community grand marshals.

As hoped and expected by many in the community, Mayor Gavin Newsom and Assessor-Recorder Mabel Teng will join the grand marshal lineup for their roles in the same-sex marriages that took place in February and March in San Francisco. Garnering the organization grand marshal honor is Immigration Equality, and the Lifetime Achievement Grand Marshal honor goes to the Reverend Elder Troy Perry, founder and moderator of the Universal Fellowship of Metropol-



Chaka Khan

itan Community Churches.

Newly appointed grand marshals issued statements of gratitude last week.

Raphael noted that her selection "shows that the San Francisco queer community recognizes queer liberation as integrally connected to all human liberation."

Heklina told Pride organizers, "I am tickled pink, and swollen up with Pride. I can't wait to represent on my favorite day of the year. Thank you everyone who voted for me!"

And Vilanch, who is currently starring in the touring musical *Hairspray*, said, "Since I temporarily can't marry a man in San Francisco, the next best thing is having a whole bunch of them march behind me in a parade! I am very delighted to be a grand Marshal, Marsha, Marsha!"

Vilanch, of course, won't be the only star on the streets of San Francisco; the main stage is bursting with local and national celebrities, which should please anyone with an ear for talent and eye for stargazing.

"It's very exciting to have main stage performers of the caliber of Chaka Khan and Graham Norton," said Pride President Joey Cain. "Chaka's phenomenal talent and award-winning career will contribute greatly to making this years parade and celebration the world class event that it is."

With the theme of "Out 4 Justice," this year is the 34th anniversary of the San Francisco Pride Parade and Celebration and the event will be held over the June 26-27 weekend. For more information about Pride and its entertainment and grand marshals, visit www.sfpride.org.

SF HRC holds intersex forum

by Zak Szymanski

The San Francisco Human Rights Commission on Thursday, May 27 hosted the first public hearing on intersex issues ever to be held before a government body in the United States, attracting a broad range of speakers, activists, and advocates.

The hearing was meant to gather input that could eventually influence policy decisions around the treatment of intersex people, who are broadly defined as people with any variance to the sexual or reproduction makeup usually associated with their biological sex. This includes people with ambiguous genitalia - who as children are often subject to unnecessary "corrective" surgeries - as well as people with variations in their chromosomes, hormones, or reproductive organs. The Intersex Society of North America estimates that one in 100 births are people whose bodies differ from standard male or female.

Thursday's hearing invited people to share their personal experiences regarding medical, social, and legal aspects of their experiences, regarding potential human rights aspects of intersex issues.

Dr. Larry Baskin of the University of California, San Francisco, testified that surgeries on babies with ambiguous genitals are performed rarely in his hospital - at a rate of one case per year. UCSF tends to refrain from labeling any type of variance a sexual "emergency," he said, and has even advocated in some circumstances that parents "wait and see" how their child evolves before a sex is assigned.

In general, Baskin's testimony seemed to echo that of activists in attendance: that past unques-



ISNA's Thea Hillman

tioned practices of immediate surgery and gender reassignment were cruel and misguided. Yet Baskin also offended many in attendance when he described chromosome variances as "screwed up," particularly because intersex activists in attendance said that the most harmful aspect of their conditions is the labeling of their bodies as wrong or freakish. The secrecy that surrounds an intersex diagnosis, and the intrusive exams to "correct" what could be left alone, are other sources of harm.

Local ISNA activist Thea Hillman testified that she viewed intersex conditions as "any kind of anatomy variation that gets the attention of doctors." As a person with CAH (congenital adrenal hyperplasia) who developed early, Hillman was subjected to "normalizing" physical interventions and regular examinations of her genitals by male doctors every few months. She did not receive any accompanying mental counseling.

"I wish I had known it is okay to

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The Human Rights Campaign congratulates the many newlyweds and salutes Mayor Gavin Newsom and the activists responsible for bringing fairness to thousands of same-sex couples in California.

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Norvir patent under fire at NIH

by Bob Roehr

Should Abbott Laboratories' exorbitant price increase for the HIV drug Norvir (ritonavir) trigger a never before used law and allow other companies to produce the drug? The National Institutes of Health held a public meeting on May 25 to consider the question.

Ritonavir was developed as a protease inhibitor (PI) and has the unique property of slowing down liver metabolism or clearance of all PIs so that they stay in the bloodstream longer. But because of side effects and limited efficacy ritonavir seldom is used as a PI but almost exclusively in small, sub-therapeutic doses, to "boost" other PIs.

Abbott increased the price of the drug by 400 percent last December, from \$1.71 to \$8.57 a day. That generated a storm of protest from all corners of the HIV community because it affected every other combination therapy that uses PIs, which affects more than half of the patients on therapy.

NIH contributed about \$3.5 million to the very early development of ritonavir and holds four of the six patents on the drug. This brought the drug under the purview of the Bayh-Dole Act, a law passed in 1980 to encourage commercialization of basic research funded by the federal government.

The nonprofit group Essential Inventions charged that Abbott's price increase violated the public

benefits portion of Bayh-Dole and the company should no longer have exclusive use of the patents to manufacture ritonavir. In January it petitioned NIH to consider using the law to let others do so.

Mark L. Rohrbaugh, director of the NIH Office of Technology Transfer, said the meeting was to gather information from constituents "that might warrant the exercise of 'march-in' rights" under Bayh-Dole. He will make a recommendation to NIH Director Elias Zerhouni, who in turn will decide whether such regulatory action should be initiated.

Any decision from that process would be subject to legal review and appeal through the federal court system. The march-in provision of the law has never been used before so there is no precedent to guide the participants.

Charges

John Erickson headed up research into protease inhibitors at Abbott from 1985 to 1991, before moving to the National Cancer Institute, and later starting a small pharmaceutical company.

He said the NIH grant that began in 1988 and ran for five years "gave a much needed boost" to Abbott's PI program. "Without the prestige and dollars it is unlikely" that the research would have received "the internal [company] funding support needed to make the program thrive."

"There was nothing unusual about Abbott's lack of enthusiasm for HIV drug discovery research at that time," he said, as interest in



Gay Men's Health Crisis' Bob Huff

HIV research among big Pharma was the exception rather than the rule. Erickson added, "The [NIH] grant gave us the opportunity to take a risk that management was not yet prepared to take on its own."

Bob Huff, the editor of *Treatment News* at the Gay Men's Health Crisis, offered a pointed and devastating critique of Abbott's "abuse of their patent." Increasing the price of Norvir, but not of its own PI Kaletra that is co-formulated with the drug, made it clear that "the practical and intended effect was to position Kaletra in advantage to its competitors."

Perhaps most crucial is the effect the price increase will have on the development of future PIs that use the boosting approach, Huff said. It will greatly increase the cost of conducting post-approval phase IV clinical trials that are most useful in determining the best use of all drugs.

The price increase also leaves other companies at the mercy of Abbott in terms of the total market cost of their drug. Huff said, "It's difficult enough to project market conditions for new HIV drugs that don't need Norvir; it's very unlikely that a corporate market analysis will ever again justify investment in drugs of this type."

This is contrary to the very purpose of Bayh-Dole, which is to foster innovation and move products into the marketplace, he added.

James Love, the president of Essential Inventions who filed the march-in provision, questioned the justification for such an astronomical price increase "eight years after the product hit the market." Ritonavir had generated a billion dollars in sales in the first five years on the market and remained profitable at the time of the increase. "It's become a blockbuster product," Love said.

The price increase last Decem-

ber "only applied in America." Love asked, "Is it appropriate to take a government funded invention and price it five to ten times higher in the United States than you charge in other high income countries?"

He said it was "an attempt to monopolize the protease inhibitor market" in this country. Eight senators, led by John McCain (R-Arizona) and Fritz Hollings (D-South Carolina), have asked the Federal Trade Commission to investigate.

Love called the march-in clause "the safeguard of Bayh-Dole." If Abbott can do those things, "is there anything that you can't do to trigger the march-in provision?" Love asked. "Then what signal does that send" to the pharmaceutical industry about how they are going to price drugs in the future?

The march-in provision has not been used in the 24 years that Bayh-Dole has been in effect. Love said this extraordinary case demands action. He warned that failure to do so would lead to additional legislation.

"Abbott Laboratories holds a virtual monopoly stake in the life expectancy of the majority of Americans living with HIV," said Dr. Benjamin Young, a Denver physician. He represented the Organization of HIV Healthcare Providers, a group of HIV treatment specialists that sprang up in response to the price increase.

He called the increase "unprecedented in the history of the pharmaceutical industry," and noted the public outcry years ago that greeted a 40 percent increase in the price of AZT by Burroughs-Wellcome and ultimately led to it being rolled back.

Young said Abbott's example of "unmitigated corporate greed and monopolistic behavior" at a time of high profits "is patently unethical and violates any semblance of [good] corporate citizenship."

Defense

Several speakers familiar with the legislative history of Bayh-Dole said it was never intended to regulate price. But that was within the context of a stand-alone drug. None of the speakers addressed the issues raised when a drug is used in combination with others, which is a matrix of issues that was not envisioned during that earlier debate when the legislation was passed.

Jeffrey Leiden, Abbott's president for the pharmaceutical products group, defended the company. He said Norvir was entirely the product of Abbott's research and the company spent more than \$300 million to bring it to market.

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Charges against Abbott

Bob Huff, the editor of *Treatment News* at the Gay Men's Health Crisis, summarized his charges against Abbott, saying it has:

- Attempted to manipulate the market and restrict patient access to competing drugs that have less toxicity.
- Increased the financial burden their competitors face in performing important post-marketing research.
- Tied the hands of the FDA in how much post-market research can be required of drugs approaching approval.
- Stifled innovation and killed the market chances for any new drug candidate that would require Norvir.
- Not been responsive to the medical need for safer and more rational doses of Norvir.
- Refused reasonable offers to license Norvir for co-formulation into patient friendly combinations with other drugs. ▼

— Bob Roehr



The word on HIV:

Ask your doctor how REYATAZ, in HIV combination therapy, can help you
fight HIV your way.

Individual results may vary.

INDICATION: Reyataz (atazanavir sulfate) is a prescription medicine used in combination with other medicines to treat people who are infected with the human immunodeficiency virus (HIV). Reyataz has been studied in 48-week trials in patients who have never taken anti-HIV medicines and in 24-week trials in patients who have taken anti-HIV medicines before.

Reyataz does not cure HIV or help prevent passing HIV to others.

IMPORTANT SAFETY INFORMATION:

Do not take Reyataz if you are taking the following medicines: ergot medicines, Versed®, Halcion®, Orap®, Propulsid®, Camptosar®, Vascor®, Crixivan®, Mevacor®, Zocor®, rifampin, St. John's wort, Aciphex®, Nexium®, Prevacid®, Prilosec® or Protonix®. Do not use Viagra® while you are taking Reyataz without first speaking with your healthcare provider. **This list of medicines is not complete. Discuss all prescription and non-prescription medicines, vitamin and herbal supplements, or other health preparations you are taking or plan to take with your healthcare provider.**

Tell your healthcare provider right away if you have any side effects or conditions, including the following:

- **A change in the way your heart beats** may occur and could be a symptom of a heart problem.
- **Diabetes and high blood sugar** may occur in patients taking protease inhibitor medicines like Reyataz.
- **Yellowing of the skin and/or eyes** may occur due to increases in bilirubin levels in the blood (bilirubin is made by the liver).
- **If you have liver disease**, including hepatitis B or C, your liver disease may get worse when you take anti-HIV medicines like Reyataz.
- **Some patients with hemophilia** have increased bleeding problems with protease inhibitor medicines like Reyataz.
- **Constant nausea, vomiting, unusual or unexpected stomach discomfort, tiredness, trouble breathing, and weakness in the arms and legs** may be signs of a severe buildup of lactic acid in the blood (lactic acidosis), which can cause death. These events have been reported in patients taking Reyataz with other anti-HIV medicines called nucleoside analogs.

Changes in body fat have been seen in some patients taking anti-HIV medicines. The cause and long-term effects are not known at this time.

Common side effects of Reyataz taken with other anti-HIV medicines include: nausea, headache, rash, stomach pain, vomiting, diarrhea, depression, fever, increased cough, dizziness, trouble sleeping, pain, tiredness, back pain, numbness, tingling or burning of hands or feet, and joint pain.

You should take Reyataz once daily with food (a meal or snack).

Please see important information about REYATAZ on the next page.

Once Daily REYATAZ is a protease inhibitor (PI) that is taken in HIV combination therapy.

- ◆ Can help raise your T-cells
- ◆ Can help lower your viral load to undetectable*
- ◆ Low chance of diarrhea (shown in clinical trials)†
- ◆ Two pills taken once-a-day (with a snack or meal)

*Undetectable is defined as a viral load of less than 400 or 50 copies/mL.

†REYATAZ in combination therapy had a 6-8% rate of moderate-to-severe diarrhea.

You and your doctor can **fight HIV your way.**


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PATIENT INFORMATION

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(generic name = **atazanavir sulfate**)
Capsules

ALERT: Find out about medicines that should NOT be taken with REYATAZ (atazanavir sulfate). Read the section "What important information should I know about taking REYATAZ with other medicines?"

Read the Patient Information that comes with REYATAZ before you start using it and each time you get a refill. There may be new information. This leaflet provides a summary about REYATAZ and does not include everything there is to know about your medicine. This information does not take the place of talking with your healthcare provider about your medical condition or treatment.

What Is REYATAZ?

REYATAZ is a prescription medicine used with other anti-HIV medicines to treat people who are infected with the human immunodeficiency virus (HIV). HIV is the virus that causes acquired immune deficiency syndrome (AIDS). REYATAZ is a type of anti-HIV medicine called a protease inhibitor. HIV infection destroys CD4 (T) cells, which are important to the immune system. The immune system helps fight infection. After a large number of T cells are destroyed, AIDS develops. REYATAZ helps to block HIV protease, an enzyme that is needed for the HIV virus to multiply. REYATAZ may lower the amount of HIV in your blood, help your body keep its supply of CD4 (T) cells, and reduce the risk of death and illness associated with HIV.

Does REYATAZ cure HIV or AIDS?

REYATAZ does not cure HIV infection or AIDS. At present there is no cure for HIV infection. People taking REYATAZ may still get opportunistic infections or other conditions that happen with HIV infection. Opportunistic infections are infections that develop because the immune system is weak. Some of these conditions are pneumonia, herpes virus infections, and *Mycobacterium avium* complex (MAC) infections. It is very important that you see your healthcare provider regularly while taking REYATAZ.

REYATAZ does not lower your chance of passing HIV to other people through sexual contact, sharing needles, or being exposed to your blood. For your health and the health of others, it is important to always practice safer sex by using a latex or polyurethane condom or other barrier to lower the chance of sexual contact with semen, vaginal secretions, or blood. Never use or share dirty needles.

Who should not take REYATAZ?**Do not take REYATAZ if you:**

- are taking certain medicines. (See "What important information should I know about taking REYATAZ with other medicines?") Serious life-threatening side effects or death may happen. Before you take REYATAZ, tell your healthcare provider about all medicines you are taking or planning to take. These include other prescription and nonprescription medicines, vitamins, and herbal supplements.
- are allergic to REYATAZ or to any of its ingredients. The active ingredient is atazanavir sulfate. See the end of this leaflet for a complete list of ingredients in REYATAZ. Tell your healthcare provider if you think you have had an allergic reaction to any of these ingredients.

What should I tell my healthcare provider before I take REYATAZ?**Tell your healthcare provider:**

- If you are pregnant or planning to become pregnant. It is not known if REYATAZ can harm your unborn baby. Pregnant women have experienced serious side effects when taking REYATAZ with other HIV medicines called nucleoside analogues. You and your healthcare provider will need to decide if REYATAZ is right for you. If you use REYATAZ while you are pregnant, talk to your healthcare provider about the Antiretroviral Pregnancy Registry.
- If you are breast-feeding. You should not breast-feed if you are HIV-positive because of the chance of passing HIV to your baby. Also, it is not known if REYATAZ can pass into your breast milk and if it can harm your baby. If you are a woman who has or will have a baby, talk with your healthcare provider about the best way to feed your baby.
- If you have liver problems or are infected with the hepatitis B or C virus. See "What are the possible side effects of REYATAZ?"
- If you have diabetes. See "What are the possible side effects of REYATAZ?"
- If you have hemophilia. See "What are the possible side effects of REYATAZ?"
- About all the medicines you take including prescription and nonprescription medicines, vitamins, and herbal supplements. Keep a list of your medicines with you to show your healthcare provider. For more information, see "What important information should I know about taking REYATAZ with other medicines?" and "Who should not take REYATAZ?" Some medicines can cause serious side effects if you also take REYATAZ.

How should I take REYATAZ?

- Take REYATAZ once every day exactly as instructed by your healthcare provider. Your healthcare provider will prescribe the amount of REYATAZ that is right for you. Your dose will depend on your liver function and on the other anti-HIV medicines that you are taking. REYATAZ is always used with other anti-HIV medicines. If you are taking REYATAZ and Sustiva® (efavirenz), you should also be taking Norvir® (ritonavir).

- Always take REYATAZ (atazanavir sulfate) with food (a meal or snack) to help it work better. Swallow the capsules whole. Do not open the capsules. Try to take REYATAZ at the same time each day.
- If you are taking antacids or Vldex® (didanosine) Chewable/Dispersible Buffered Tablets, take REYATAZ 2 hours before or 1 hour after these medicines.
- Do not change your dose or stop taking REYATAZ without first talking with your healthcare provider. It is important to stay under a healthcare provider's care while taking REYATAZ.
- When your supply of REYATAZ starts to run low, get more from your healthcare provider or pharmacy. It is important not to run out of REYATAZ. The amount of HIV in your blood may increase if the medicine is stopped for even a short time.
- If you miss a dose of REYATAZ, take it as soon as possible and then take your next scheduled dose at its regular time. If, however, it is within 6 hours of your next dose, do not take the missed dose. Wait and take the next dose at the regular time. Do not double the next dose. It is important that you do not miss any doses of REYATAZ or your other anti-HIV medicines.
- If you take more than the prescribed dose of REYATAZ, call your healthcare provider or poison control center right away.

Can children take REYATAZ?

REYATAZ has not been fully studied in children under 16 years of age. REYATAZ is not recommended for use in babies under the age of 3 months.

What are the possible side effects of REYATAZ?

The following list of side effects is not complete. Report any new or continuing symptoms to your healthcare provider. If you have questions about side effects, ask your healthcare provider. Your healthcare provider may be able to help you manage these side effects.

REYATAZ can cause the following side effects:

- **yellowing of the skin or eyes.** These effects may be due to increases in bilirubin levels in the blood (bilirubin is made by the liver). Call your healthcare provider if your skin or the white part of your eyes turn yellow. Although these effects may not be damaging to your liver, skin, or eyes, it is important to tell your healthcare provider promptly if they occur.
- **a change in the way your heart beats (heart rhythm change).** Call your healthcare provider right away if you get dizzy or lightheaded. These could be symptoms of a heart problem.
- **diabetes and high blood sugar (hyperglycemia)** sometimes happen in patients taking protease inhibitor medicines like REYATAZ. Some patients had diabetes before taking protease inhibitors while others did not. Some patients may need changes in their diabetes medicine.
- **If you have liver disease** including hepatitis B or C, your liver disease may get worse when you take anti-HIV medicines like REYATAZ.
- **some patients with hemophilia** have increased bleeding problems with protease inhibitors like REYATAZ.
- **a serious condition called lactic acidosis syndrome** (a severe buildup of an acid in the blood that sometimes causes death). Some people who have taken REYATAZ with anti-HIV medicines called nucleoside analogues have developed lactic acidosis syndrome. Lactic acidosis syndrome has happened more in people who are female or obese (very overweight). Lactic acidosis syndrome is a medical emergency and must be treated in the hospital. Call your healthcare provider right away and do not continue to take REYATAZ and your other anti-HIV medicines unless instructed to by your healthcare provider if you get any of the following signs of lactic acidosis syndrome:
 - You have persistent nausea, vomiting, or unusual or unexpected stomach discomfort.
 - You feel very weak and tired.
 - You have trouble breathing.
 - You have weakness, especially in your arms and legs.
- **changes in body fat.** These changes may include an increased amount of fat in the upper back and neck ("buffalo hump"), breast, and around the trunk. Loss of fat from the legs, arms, and face may also happen. The cause and long-term health effects of these conditions are not known at this time.

Other common side effects of REYATAZ taken with other anti-HIV medicines include nausea; headache; rash; stomach pain; vomiting; diarrhea; depression; fever; increased cough; dizziness; trouble sleeping; pain; tiredness; back pain; numbness, tingling, or burning of hands or feet; and joint pain.

What important information should I know about taking REYATAZ with other medicines?

Do not take REYATAZ if you take the following medicines (not all brands may be listed; tell your healthcare provider about all the medicines you take). REYATAZ may cause serious, life-threatening side effects or death when used with these medicines.

- Ergot medicines: dihydroergotamine, ergonovine, ergotamine, and methylethergonovine such as Cafergot®, Migranal®, D.H.E. 45®, ergotrate maleate, Methergine®, and others (used for migraine headaches).
- Halcion® (triazolam, used for insomnia).
- Versed® (midazolam, used for sedation).
- Orap® (pimozide, used for Tourette's disorder).
- Propulsid® (cisapride, used for certain stomach problems).

Do not take the following medicines with REYATAZ because of possible serious side effects:

- Camptosar® (irinotecan, used for cancer).
- Vasor® (bepridil, used for high blood pressure).
- Crixivan® (indinavir, used for HIV infection). Both REYATAZ and Crixivan sometimes cause increased levels of bilirubin in the blood.
- Cholesterol-lowering medicines Mevacor® (lovastatin) or Zocor® (simvastatin).

Do not take the following medicines with REYATAZ (atazanavir sulfate) because they may lower the amount of REYATAZ in your blood. This may lead to an increased HIV viral load. Resistance to REYATAZ or cross-resistance to other HIV medicines may develop:

- Rifampin (also known as Rimactane®, Rifadin®, Rifater®, or Rifamate®, used for tuberculosis).
- St. John's wort (*Hypericum perforatum*), an herbal product sold as a dietary supplement, or products containing St. John's wort.
- "Proton-pump inhibitors" used for indigestion, heartburn, or ulcers such as Aciphex® (rabeprazole), Nexium® (esomeprazole), Prevacid® (lansoprazole), Prilosec® (omeprazole), or Protonix® (pantoprazole).

The following medicines may require your healthcare provider to monitor your therapy more closely:

- Viagra® (sildenafil). REYATAZ may increase the chances of serious side effects that can happen with Viagra. Do not use Viagra while you are taking REYATAZ (atazanavir sulfate), unless your healthcare provider tells you it is okay.
- Lipitor® (atorvastatin). There is an increased chance of serious side effects if you take REYATAZ with this cholesterol-lowering medicine.
- Medicines for abnormal heart rhythm: Cordarone® (amiodarone), lidocaine, quinidine (also known as Cardioquin®, Quinidex®, and others).
- Coumadin® (warfarin).
- Tricyclic antidepressants such as Elavil® (amitriptyline), Norpramin® (desipramine), Sinequan® (doxepin), Surmontil® (trimipramine), Tofranil® (imipramine), or Vivactil® (protriptyline).
- Medicines to prevent organ transplant rejection: Sandimmune® or Neoral® (cyclosporine), Rapamune® (sirolimus), or Prograf® (tacrolimus).

The following medicines may require a change in the dose or dose schedule of either REYATAZ or the other medicine:

- Sustiva® (efavirenz).
- Fortovase®, Invirase® (saquinavir).
- Norvir® (ritonavir).
- Mycobutin® (rifabutin).
- Calcium channel blockers such as Cardizem® or Tiazac® (diltiazem), Covera-HS® or Isoptin SR® (verapamil) and others.
- Biaxin® (clarithromycin).
- oral contraceptives ("the pill").
- Vldex® (didanosine) or antacids.
- Medicines for indigestion, heartburn, or ulcers such as Axid® (nizatidine), Pepcid AC® (famotidine), Tagamet® (cimetidine), or Zantac® (ranitidine).

Remember:

1. Know all the medicines you take.
2. Tell your healthcare provider about all the medicines you take.
3. Do not start a new medicine without talking to your healthcare provider.

How should I store REYATAZ?

- Store REYATAZ Capsules at room temperature, 59° to 86° F (15° to 30° C). Do not store this medicine in a damp place such as a bathroom medicine cabinet or near the kitchen sink.
- Keep your medicine in a tightly closed container.
- Throw away REYATAZ when it is outdated or no longer needed by flushing it down the toilet or pouring it down the sink.

General information about REYATAZ

This medicine was prescribed for your particular condition. Do not use REYATAZ for another condition. Do not give REYATAZ to other people, even if they have the same symptoms you have. It may harm them. Keep REYATAZ and all medicines out of the reach of children and pets.

This summary does not include everything there is to know about REYATAZ. Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Remember, no written summary can replace careful discussion with your healthcare provider. If you would like more information, talk with your healthcare provider or you can call 1-800-426-7644.

What are the ingredients in REYATAZ?

Active Ingredient: atazanavir sulfate

Inactive Ingredients: Crospovidone, lactose monohydrate (milk sugar), magnesium stearate, gelatin, FD&C Blue #2, and titanium dioxide.

*Vldex® is a registered trademark of Bristol-Myers Squibb Company. Coumadin® and Sustiva® are registered trademarks of Bristol-Myers Squibb Pharma Company. Other brands listed are the trademarks of their respective owners and are not trademarks of Bristol-Myers Squibb Company.

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Trader Joe's

◀ page 1

two San Francisco locations, on Masonic near the Panhandle and in the South Of Market neighborhood, both create logjams with vehicles queuing up on city streets.

Duffy said if his supervisor district included the Masonic store, "I would have shut it down within 30 days of its opening based on the impact to the community."

Initially, Duffy said he thought the project was in-fill housing. When he first met with officials from Trader Joe's, "I was stunned, to say the least. To me it is a challenge. I do have concerns for the commercial character of the neighborhood."

Apart from the parking and traffic issues, Duffy said most people apprised of the project have reacted positively to Trader Joe's taking root in the Castro.

"People say they like its product, its prices, its corporate responsibility and its employees," said Duffy.

Gustavo Serina, past president of the Eureka Valley Promotion Association, said he welcomes Trader Joe's coming into the area.

"I think most people are supportive of them coming into the neighborhood. I agree having no parking would create a major problem," he said.

Steve Ferrario, a Castro resident, said he would not be sad to see the paint store closed.

"I have probably been in there once in my entire life," he said. As for Trader Joe's, he said, "I would like this store less if it was replacing a mom and pop store."

Herb Cohn, president of the Merchants of Upper Market and Castro, did not attend the meeting but wrote of the store's plans in the group's June newsletter. Of the company he wrote, "Their track record is a good one when it comes to community involvement and commitment, so we have reason to be optimistic about their presence here."

Former MUMC president

Patrick Batt asked the company officials at last week's meeting what contributions Trader Joe's would be willing to make to the local community. He noted the lease of the Castro Community Meeting Room, where last week's meeting took place, would end in 18 months. Pottery Barn agreed to pay for the room's lease as a concession for opening its store on Market Street at Castro.

Yokomizo said, "We are open to that, that's why we are here."

No deals signed

The site has been a paint store for 50 years, owned by the Sinclair family. When the family sold its Sinclair Paints to Dulux, it retained ownership of the property. Trader Joe's and Keith Sinclair have been in talks for three months about the lot.

The two parties have not signed any deals, said Yokomizo, who characterized the company's plans as "right now it is a maybe. We do have some operational issues with the site."

The key issue is the parking and traffic a Trader Joe's will bring to the neighborhood. The entrance to the parking is planned for 15th Street and store officials said last week they would like to remove about eight street parking spaces in order to create a red zone where customers can idle their vehicles as they wait to park.

"We are trying to reach a compromise. We think not providing parking would be a huge mistake," said Yokomizo.

As for the exterior look of the building, Yokomizo said, "It is up in the air," but he added that whatever is built will be better than the current structure. "This is probably one of the uglier buildings in the neighborhood."

The building would be flush with the sidewalk and the front walls most likely large glass windows, said Yokomizo. The store would also want to put floral or produce displays outside, he said.

"We can really create a jewel at that corner. We want to make it transit friendly and pedestrian friendly," he said.

By building in the Castro, Yokomizo said he hoped the store would alleviate some of the traffic problems at the other two locations. He said a significant number of Trader Joe's customers are Castro residents.

"We have a great following among the gay community," said Yokomizo. "The gay community gives us great support."

The company offers domestic partner benefits to both its full-time and part-time employees. Salaries begin at \$10 per hour for part-time workers and range between \$36,000 to \$62,000 a year for management. A Castro store would employ about 100 people, with only 15 full-time and the rest part-time.

The store would be open from 9 a.m. to 9 p.m. seven days a week. Though Yokomizo said the company would not be in favor of leaving the parking open at night, he said it could be open to leasing parking spaces to local residents.

Trader Joe's is also looking at opening stores in the Richmond, Sunset, and Marina. It is opening its third San Francisco location this fall in the North Beach and Fisherman's Wharf area. As it reviews its plans for the Castro location, company officials will be meeting with neighborhood groups throughout June. At this point, Yokomizo said he could not give a target date for when either construction would begin or the store would open.

Duffy said, "If it did come to the neighborhood it would be a very unique asset."

Duffy asked anyone with concerns or comments to contact him by phone at (415) 554-6968 or through e-mail at bevan.duffy@sfgov.org. ▼

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AIDS czar

◀ page 3

to the \$4 million cut San Francisco received in federal HIV funding, the mayor's budget calls for another \$1 million cut in AIDS services.

For months, some AIDS advocates such as Jim Illig, Newsom's pick for the Health Commission, have even argued the AIDS czar position is not needed. Others believe the person needs to completely overhaul the city's approach to the HIV epidemic.

But Steven Tierney, the city's director of HIV prevention, has announced his office is already reviewing how the city funds and approaches HIV prevention. The

AIDS Office is setting up meetings this summer to hear from the community about what it wants to see the city fund. What role an AIDS czar will play in those discussions remains unclear.

Even Newsom has sent mixed signals on his plans for the post. While he has cut the AIDS czar salary from his budget, Newsom told the B.A.R. in an April interview that he was open to the idea of making the AIDS czar a paid position if a volunteer could not be found.

Last month, after Sheehy sent the mayor his e-mail, the B.A.R. asked Ragone if the mayor would pay his AIDS czar. In an e-mail, Ragone responded that there is "no change on our position on this role" being unpaid. ▼

disparity of value of the various components." That was Abbott's justification for the price increase; it did not reflect their cost of developing the drug or necessarily their commitment of an investment in further HIV research.

Speaking with reporters after the meeting, Rohrbach said he had no timeline for deciding whether to proceed to a formal march-in procedure.

David Ravicher, executive director of the Public Patent Foundation, a group that has joined in pressing for such action, said he was pleased with the speed with which NIH has addressed the petition. ▼

Norvir

◀ page 14

That sum is less than half of what the pharmaceutical industry claims it takes to bring a typical new drug to market.

He outlined the "extraordinary steps" the company has taken to ensure access to the drug for those who cannot afford it. He did not acknowledge that many of those problems were created by the company's price increase.

Leiden said that when they reviewed the effectiveness of PIs using a ritonavir boost, "What was particularly striking to us was the

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Araujo trial

◀ page 1

the events surrounding her death, in part perhaps to illustrate how strongly it was believed that she was a woman by those who later "found out she was a man."

Alameda County Deputy District Attorney Chris Lamiero, on the other hand, has been prosecuting the case as a clear-cut murder regardless of Araujo's gender identity, relying not on transgender education for a jury made up of people with varied backgrounds, but on the statements and evidence introduced, including those by defense witnesses. His closing arguments presented the

legal definitions of murder versus manslaughter, and he described the nature of the killing to illustrate why it deserved the harsher conviction. His analysis culminated in the question of whether a civilized society should accept a premeditated, mob-led killing as an appropriate response to such a situation.

"Killing is serious business, and we have to be very careful when someone asks for a break. When someone says, 'I killed, I'm sorry, I had a good reason,' it's not that simple. ... You don't get to just kill people and say, 'But I did it because...'" said Lamiero, addressing the "heat of passion" defense argument for a manslaughter conviction instead of murder. "Sometimes people commit manslaughter. But do groups? Do mobs? That's something we're willing to expect? That the responsibility for a mob mentality is reduced — is that where we are?"

The actual evidence of Lamiero's case was summarized so clearly and well, believed many observers in the courtroom, that it prompted more theatrics from defense attorney Tony Serra, who is representing Cazares in the case.

With his animated appearance and vocals, Serra drew out his vowels and varied his volume as he re-told an old Zen Buddhist parable about truth, and then described to the jury how his client is "a regular Joe" and high school drop-out incapable of engaging in the high level of semantics necessary to avoid walking into prosecution traps.

"The prosecution's closing argument was mesmerizing," Serra told the jurors. "And I fear that you are still under the spell."

It is Serra's position that Cazares was not involved in the killing, and simply helped his friends bury Araujo's body after she was dead. Just because Cazares is not a linguist, Serra said, does not mean he did not tell the truth when he took the stand in his own defense.

"His whole life — his whole life — is determined by how he testifies," Serra screamed, likening Cazares's plight to being required to "ice skate" his way to freedom at a beginner's level, against star prosecution witness Nabors "who can do figure eights."

Serra has said that his case depends upon proving that Nabors lied when he implicated Cazares for murder. Part of Nabors's testimony is that Cazares left the house to get a shovel for Araujo's burial before she was even dead.

Exactly when Cazares retrieved the shovel is crucial to whether he simply helped his friends after the fact or, as Lamiero put it, tried to "make sure that the task was carried out correctly" by having everything ready so that the body could be disposed of quickly.

Lamiero's conclusions acknowledged that the jurors have seen "living breathing human beings" in the defendants rather than "frothing at the mouth" perpetrators, but cautioned that the jurors were there not to judge the men, but to judge their actions. His closing remarks very precisely broke down the key arguments of the defense with respect to the rationality and motivation of Cazares, Magidson, and Merel.

Lamiero also introduced the notion that while Araujo may have been flirty and sexual with the men, the defendants were not victims of her sexuality.

"They use her the same way she uses them. Ever stop to think that everything isn't quite what it seems?"

In challenging defense attorneys' assertions that their clients were swept away with rage and acted without reason, Lamiero pointed to some of the calculated reasoning that witnesses have said went into the killing of Araujo.

Lamiero said that Merel, although upset, made decisions that constituted deliberation and therefore murder. When Araujo's blood had dirtied a room in the Merel's home, for instance, Merel "had the forethought that the blood was a problem," and started to clean it so that once Araujo was dead, the men could leave the house immediately. And Merel's earlier promise to kill Araujo if she was indeed male meant that Merel had made the commitment and was simply "waiting for confirmation."

Magidson, who allegedly tied the rope around Araujo's neck that led to her death, likewise was not acting with passion over judgment, said Lamiero, who pointed to the "meticulous, efficient, thorough job" of Magidson's restraints all over Araujo's body.

The three defendants in the case did not commit manslaughter, said Lamiero, because they had options, knew the consequences, and made their choices. They may have been emotional, but emotion and reasoning are not mutually exclusive, he said. They may have been enraged enough to kill, but the jury must hold them to the same standard it would hold all reasonable people, said Lamiero, not a special standard for so-called confused and insecure young men.

"Society does not allow a defendant to set up his own standard of behavior so that he can judged by that standard of behavior," said Lamiero, emphasizing that manslaughter must be reserved for the rarest of circumstances and not all passionate murders. "Isn't every killing an act born of rage — some sort of anger?"

Closing arguments by the defense attorneys continued Wednesday. The case is expected to go to the jury this week. ▼

Araujo trial photo

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A boy in the girl's bathroom

by Dylan Forest

I was 15 the first time I used a men's restroom. I was 15 when I first saw a urinal; I was in high school when I did something that most little boys do as soon as they don't need their mom to help them up onto the toilet or button their pants. I remember sitting in a chair facing the door with a stick figure man on it, which was really just the women's room stick figure wearing pants. One door said pants, the other said dresses. One said girls, the other said boys. I was completely confused.

I hadn't been into a public restroom in almost a year. See, I didn't stop going into the women's room when my mom no longer had to help me. I kept going into them because when I was born, the doctor gave me to my mom and told her she had given birth to a healthy baby girl. I'm sure if I hadn't been so disoriented, I would have given him a funny look.

So there I was, 15 years later, squeezing my legs together and gritting my teeth and trying not to pee my pants, all because of that doctor's mistake. I guess any doctor would have said it, or any person at all, really. Anatomically, that's what I was: female. And every report card or ID or legal document reminded me of it with a big fat F. It felt like my grade in life.

But I tried. I wore frilly dresses on holidays and smiled for the camera on picture day and grew my hair so long that if I wasn't careful I'd sit on it. I was my mother's little girl. I got good grades and never got in trouble. In fact, I barely ever talked at all. Everyone told my mom what a good little girl I was. I was perfect. I was miserable.

The first time I got my hair cut short I stared at myself in the mirror for so long I started to get dizzy. Looking back, it was a terrible haircut and the woman at Supercuts hadn't understood what I wanted at all. But I loved it. Suddenly I could see myself. I could see glimpses of the boy I had felt like all along. I could see him in the angle of my jaw and the broadness of my shoulders and he looked back at me from the mirror with fearlessness in his eyes. That just made it more real and more frightening. I bought a lot of girly underwear after I got that haircut, like I thought that floral print or a little bow in the front or the color pink would turn me into a girl. But a boy in frilly undies does not miraculously transform into a woman. Believe me. I know from experience.

How do I possibly explain what it's like to just know something about yourself despite everything and everyone telling you otherwise? The best way I can describe it is that when I see myself, I see a boy.

It's not about the little things like how I dress or what my hobbies are. I can't say I always knew I was male because I didn't like dresses or Barbies when I was little. The truth is, a ton of girls fit that description. I don't base my gender identity on stereotypes. It wouldn't work if I tried, really. I'm not a stereotypical guy. I'm terrible at sports. I cry regularly at movies. I'm a feminist. I'm not straight. I'm not gay, either, although that stereotype would fit better. I'm just me. And part of who I am is the fact that I am a guy. I'm not a man; after all I'm still a teenager. But someday I will be.

Right after I got my haircut I started getting "mistaken" for male. I didn't like it because it was pushing out in the open something I had been trying to hide my whole life. I was ashamed, but what I hated most was the fact that I lived for the few times a day a cashier or waiter or bus driver would call me "son" or "young man." My cheeks would burn with shame, but my stomach would rise up into my throat in pride. I was battling myself. There was a full-on war going on between who everyone thought I was and who I really was. Who I really am.

So, to put it simply, I let go. I let go of my mother's daughter and my grandmother's granddaughter and I stopped trying to be who everyone expected me to be. But it didn't happen all at once. I didn't wake up one day and decide to embrace something that was such a source of pain and humiliation for me. It took a long time, but gradually I learned that the only way it was going to stop hurting was if I stopped running. So for a while I was very antisocial and introverted. I read a lot, I spent a lot

of time alone, and I got more and more comfortable with who I was.

I started looking more and more like a boy. Strangers called me "he" more often than "she," and I stopped feeling uncomfortable when I was seen as male. People would stop me when I tried to use a women's restroom, they'd tell me I was in the wrong one. And most of the time I felt like agreeing with them. I was in the wrong bathroom. So I stopped using public restrooms unless they were unisex. I learned how to not use a bathroom from the time I left in the morning to the time I got home, and sometimes that was more than 10 hours.

It's very hard for me to verbalize how it feels to finally feel right. The way I felt the first time a

guy my age acknowledged me with that brotherly nod and the first time a girl flirted openly with me in public or little things like getting called "man" or "bro." It was relief. It was like eating something delicious when you haven't eaten in days, it was like coming home. Things were finally starting to fit.

I started to feel more and more comfortable socially, but physically I was still far from home. It's very easy to blame all of this on my body. It would be easy to hate my physical self because that's where most of my problems come from. Many transsexual people have terrible body image and absolutely despise their bodies, which is entirely understandable. I've been like that most of my life. Puberty made me want to die, I felt like my own body was betraying me. I've lived with hatred for myself for most too long.

This body will carry me through my life. Every memory I have is from within this body and everything I will ever do will be experienced from here. It will change in the course of my life, but it will still be this body. Some day I will have a flat chest but I will have scars to remind me that it was not always that way. Some day male hormones will fill my body and my voice will drop and I will grow facial hair, but I will never have the one thing that most people see as the defining characteristic of a man. I will never have a penis.

It would be easy to dwell on that. I could cry for hours in my bed because I won't ever be able to have sex like they do in the movies. I've lived like that before. I lived like that for a long time. I still have nights where I do. But I am learning acceptance. I am teaching myself to love the one person that will always be in my life, without fail.

This life is hard. It has been almost unbearably difficult at times, and I'm only 16 years old. But I'm getting to a point where I am happy with the person I am, both inside and out, and a majority of people never get there. I don't regret anything. I love who I am, and I wouldn't change it even if I could. ▼

Dylan Forest is a queer trans guy living in Bellingham, Washington. You can reach him at dylanboiwonder@hotmail.com.

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OBITUARIES

Stewart G. Graham



Reverend Stewart Gracy Graham, 68, Episcopal Priest and long-time Bay Area resident, passed away on May 18, 2004, of heart failure after a short illness. He is survived by his loving partner, Curtis

Whiting, and brothers Steve and Bill.

Stewart grew up in Palo Alto. He served as a priest at St. George's Episcopal Church, in Antioch, for 15 years, before retiring in 1999 and moving to San Francisco. In San Francisco, he continued his ministry by volunteering at the Church of St. John the Evangelist, in the Mission.

A lover of music, Stewart regularly attended local symphony and opera performances and was a member of the Friends of the San Francisco Symphony, and the Wagner Society.

He was an active member of the Bears of San Francisco. The many who were close to Stewart mourn his loss. He was a capable and loving and made friends wherever he traveled.

A memorial service will be held for him on Saturday, June 19th at 1 p.m. at the Church of St. John the Evangelist at Julian and 15th streets.

Bradley Joseph Johns

December 21, 1961 — May 24, 2004

My Bradley is gone. He died quickly and painlessly from a heart attack at age 42.

Services were held Tuesday June 1, 2004 in Brentwood, CA. He is survived by his parents Walt and Sue Johns, brother Mark, sister-in-law Trish and niece Mariah Angelina, and too many friends to name. He never let friendships slip away, calling and visiting old friends from California to New York, from Oregon to Florida, he never knew a stranger. He told me 10 times a day how much he adored me and I gave it right back. I can't imagine life without the man who spread so much love. My heart is broken, his longtime partner Fred Menard, said.

David Lawrence Paige



Memorial services are scheduled for June 19, 2004 for David Lawrence Paige of San Francisco who passed away April 28, 2004 in San Francisco. A partial scattering of his ashes will be on June 20.

Born June 21, 1954 in Detroit, Michigan, David was 49 years old when he died. His parents Lawrence and Mildred Paige of Detroit preceded him in death and David was entombed with

them on May 15, 2004 in Detroit.

A graduate of the University of California at Santa Cruz with a bachelor's degree in Ancient Architecture, he also attended classes in Boston and at Wayne State University in Detroit. A voracious appetite for knowledge, David attended many classes after his graduation ranging from singing lessons to even a class in radical honesty.

He will be remembered for his wit and humor and the countless hours he spent volunteering in every city he lived in. In Oakland he was part of a historical architectural preservation society, and the Save Oakland Creeks Project. In San Francisco he belonged to the Men's Association Exchange and the San Francisco Academy of Performing Arts. He also volunteered with Grace Cathedral and in San Leandro helped in the development of the George Mark Children's House.

He lived in Boston from 1981 to 1993 and was employed at the Boston Children's Hospital for 10 years. In the Bay Area he worked for the Clorox Company in Oakland, an extension of Cambridge University in San Francisco, and lastly with the 42nd Street Moon theatre organization in San Francisco.

He is survived by his brothers Dwain (Cindy) Paige, White Lake, MI; Dennis (Kate) Paige, Brighton, MI; Dale (Andy) Paige, Waynesville, NC; sister Sharon Ross, Windsor, Ontario, Canada, and cousin Diane (David) Pfoertner of Ortonville, MI.

Services will be at the First Church of Religious Science, 5000 Clarewood Drive, Oakland, CA on Saturday, June 19 at 11 a.m. Call (510) 547-1979 (then press #5) for directions. You may call (415) 775-0639 to RSVP or leave comments for the memorial service, or leave them by email at DavidPaigeMemorial@hotmail.com

Flowers may be sent to the church for the service but donations are requested to be sent to: GeorgeMark Children's House, 2121 Geomark Lane, San Leandro, CA 94578-1017; (510) 346-4624.

Lee Raymond



Lee Raymond (Grand Duchess II of San Francisco), an avid collector of Angels, became one on April 4th after a long struggle with lung disease. A most talented man who loved theater and the arts, he wanted everyone to "Think Love." Producer of many Minsky's Burlesque revues and run shows for the SF GDI's. Lee also authored and published two poems. Collected numerous awards and trophies for his inspiring tireless work on theatrical sets and personal performances. Lee used his creative talents to put together almost all the "People Events" for many of the local Motorcycle

Clubs' yearly runs.

Founding Director of the Ducal Court and a long-time supporter, giving 100 percent to many causes. A creative seamstress who did all the costumes for many shows/benefits and of course the music productions.

Lee was the middle of 13 siblings and leaves behind a loving family, Bernard, Bernadette, Margaret, Harold and James MacMillan (Lee's Maiden Name), some of his family members. His many loving friends are too numerous to mention: Miles in NY; Frank in Sun City; Robert in Florida; David in Utah; Suzie, Davida, Timur, Gladys, Jose, Alex, Tom G and Tom B in SF.

Lee said, "If through my talents I have put a smile on your face and joy in your heart, then my life has been worth living." Thank you, Lee, you have.

A Celebration of Life will be held at Most Holy Redeemer Church (flowers accepted between 10 a.m. and 12 noon) on Saturday, June 5, at 1 p.m. Reception to follow at the Pendulum.

Tom Zak

1943 - 2004



Tom Zak, long-time San Francisco resident and fellow traveler, passed away May 16 in Houston, succumbing to cancer.

Tom was a joyous man to greet in the bars or at parties in the home he

shared with Vince Delahay on Diamond Heights. He was a featured patron of infamous watering holes including The Trap, Nothing Special and Daddy's Bar where owner Philip Turner installed an honorary plaque in front of Tom's regular barstool. He loved to dance country western and was especially fond of being twirled.

Tom Zak was also a peaceful man who enjoyed sharing his vacations under the redwoods at Don Dvojak's home in Guerneville where, of course, he brightened the Rainbow Cattle Company on many occasions.

Born in Appleton, Wisconsin in 1943, Tom served honorably in Vietnam. One of his acquaintances in Appleton was Kenny Morgan who also contributed to San Francisco's social scene. They became friends when their paths crossed in a San Francisco bar in 1967.

Tom was a valued employee of Hapag-Lloyd Shipping Co. for twenty-five years. When corporate headquarters moved to Houston in the fall of 2001, the management at Hapag-Lloyd prevailed upon Tom to join them. Vince retired to Houston a few months later and cared for Tom in recent months.

Tom's remains have been cremated and returned to Appleton to be interred next to his parents' graves. Rest in peace, dear friend!



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Medical marijuana 'Day of Action' June 4

by Liz Highleyman

This Friday, June 4, has been declared a national "Day of Action" for medical marijuana, and organizers are calling on advocates to urge their congressional representatives to pass legislation prohibiting the federal government from spending money to undermine state medical cannabis laws.

The date commemorates the sentencing last year of cannabis cultivation expert Ed Rosenthal, who was ordered by a federal judge to serve just one day in prison for growing marijuana for patients in Oakland. The case gained notoriety when jurors spoke out in support of Rosenthal after learning that he was growing cannabis for medical use under the auspices of the city.

Friday's Day of Action is sponsored by Oakland-based Americans for Safe Access, the Marijuana Policy Project, and the Drug Policy Alliance. ASA campaign director Hilary McQuie said she expects 500 or more protesters to demonstrate at over 100 locations nationwide, primarily at the district offices of congressional representatives who last year voted

against legislation that would bar the Drug Enforcement Administration from spending federal funds to conduct raids against medical marijuana patients and providers.

Last year 152 members of Congress voted in favor of the legislation, sponsored by Representatives Maurice Hinchey (D-New York) and Dana Rohrabacher (R-California). (A tally of how legislators voted is available at www.safeaccessnow.org or www.drugpolicy.org.) The bill is expected to come up again this year, and 66 more "yes" votes are needed for passage.

Most Bay Area representatives voted in favor of the measure, including Nancy Pelosi (D-San

Francisco), Anna Eshoo (D-Atherton), Michael Honda (D-San Jose), Tom Lantos (D-San Mateo), Barbara Lee (D-Oakland), Zoe Lofgren (D-San Jose), Pete Stark (D-Fremont), Ellen Tauscher (D-Alamo), and Lynn Woolsey (D-Petaluma).

The closest local protest will target Representative Dennis Cardoza (D-Atwater) at his office in Stockton from 9:30 a.m. to 1 p.m.

Call (202) 462-5747 to find out when and where actions will take place in other areas. Medical cannabis supporters who cannot demonstrate or lobby their representatives in person are urged to make phone calls asking them to support the Hinchey-Rohrabacher bill. ▼



Birth announcement

De La Sole Footwear owners Joe Costa and Barry Schmill welcome their newest spring arrival. It's a girl! Jonesy Netanya was born April 17 and is six weeks old in the picture.

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A 2003 AIDS/LifeCycle rider celebrates with other participants after arriving in Los Angeles.

Wheel life

Cyclists keep riding for AIDS

by Jim Provenzano

Pallotta Teamworks, famous for creating the first AIDS rides, has gone out of business. But cyclists continue to raise money in rides with smaller budgets and in-house management. Each new ride also maintains an individual style and range in geographic area, from New York City and San Francisco to rural trips in Texas and Hawaii.

The gradual demise of Pallotta

Teamworks was fraught with lawsuits and losses. In 2001, 78.6 percent of funds raised for the national AIDS Vaccine Ride created and administered by PTW went to overhead costs; subsequent rides were canceled.

Also in 2001, the San Francisco AIDS Foundation and the Los Angeles Gay and Lesbian Center broke ties with Dan Pallotta's company over costs and contract disputes, and in 2002 created their own ride, the AIDS/LifeCycle. PTW threatened a lawsuit and switched its list of beneficiaries. The L.A. center and the SFAF suffered a decrease in donations, but recovered the next year. PTW didn't.

Cal Callahan works in the volunteer services department for SFAF, has crewed on four Pallotta rides, and is a member of Team Bear, a group of hirsute gay men and their friends. AIDS/LifeCycle 3 takes place June 6-12. With about 1,400 participants this year, Callahan said SFAF's new rides are working.

"As much as the whole soap opera was so acrimonious, Dan [Pallotta] did a great thing at the beginning," said Callahan. "He brought charity fundraising to a new level. But it was always essentially about him. He went from about seven events a year to 27 events a year. He tried to grow the company too fast. What we saw was just questionable spending."

Callahan recalled the pageantry and almost zealous tone of each ride's opening day. "Dan was on stage every night," he said. "On two occasions, he told people to do multiple events. We were cycling 600 miles, raising a few thousand dollars."

Callahan disapproved of Pallotta's speeches to participants where he told them to sign up for more rides, and that participants were still not doing enough. Of AIDS/LifeCycle, Callahan said, "We're trying to make [the ride] educational, to raise awareness without really shoving it in their faces."

Team Bear is an attempt "to address the stereotypes that bears would not do this kind of event," said Callahan. "We're a somewhat neglected subculture," he said, about the presumption "that basically the bears will eat and drink,

and not do anything athletic."

But his group isn't limited to hairy guys. "The first year, we had a bearded straight guy and a Filipino woman," he said. "She was our Goldilocks."

David C. Smith, ride director for Austin's Hill Country Ride for AIDS, admits that having only 320 participants makes for an intimate ride, but he said, "It feels big because everyone's excited by the growth."

With a minimum pledge of \$600 — less than a quarter of what the last PTW events required — the average Hill Country rider raises over \$1,000.

Having worked on Pallotta-organized rides that failed to bring even 30 percent net profit, Smith said their own event "turned into something positive. But ours was really grassroots; no fancy banners along the roads, just the power of the community coming together."

Hill Country riders have already raised over \$200,000. "Our goal is \$359,000," said Smith. "We now return 71 percent, and we're getting better every year. Our goal is to return 100 percent." Their ride, which took place in April, did even more; it raised over \$397,000.

For Braking the Cycle's first 2003 ride, 47 riders netted \$151,000 on a ride through Chesapeake Bay in Maryland to New York City to benefit the AIDS programs of New York's LGBT Community Services Center. Registrations for the 2004 ride are up 170 percent. More than 80 riders will take a similar route this September 10-12.

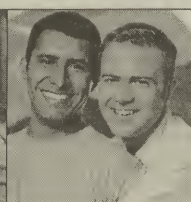
Eric Epstein, president of Global Impact Tours, created Braking the Cycle. A former AIDS activist who handed out condoms and safer sex information to New York City students, Epstein worked with PTW from 1996 to 2001. But after becoming "increasingly disaffected with the direction the company was going," Epstein left.

"There's no escaping the fact that [Pallotta] had a brilliant idea," said Epstein, "but he let the focus get away."

Epstein said that PTW "made a strategic decision, with a change in the marketing that went from it

next page ►

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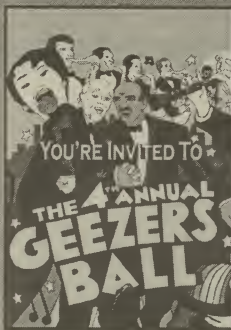
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4 FIRST FRIDAYS Friday, June 4, 7pm @ STOP AIDS Castro Office, 539 Castro @ 18th

St Before you hit the town, spend some quality time at our regular social gathering of HIV+ guys. Have a cookie, make some new friends and share a story or two. It's all good.

6 WICKED BOY FROM OZ Sunday, June 6, 7pm @ Jillian's 101 4th Street Join us for Wicked Boy from Oz as we come together to celebrate theater and watch the Tony Awards. Great food, wine, and fun. Special performances from local theater shows and a few surprises. Tickets start at \$100.00. Limited space available so call now to reserve your space. For tickets or more information call 415-575-0150 x260

10 GEEZERS BALL, Thursday, June 10, 7pm @ the Green Room, San Francisco Veteran's Building 401 Van Ness Ave. Join us for the 4th annual GEEZERS BALL, a celebration of aging and life in the GBT communities. Entertainment, Dancing and great food! Nominate and congratulate this year's Harry Hay Award recipient. Party attire encouraged. Please pre-register to avoid the lines. Call 415-575-0155 or visit www.stopaids.org (programs).

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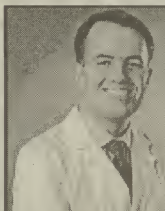


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COMMUNITY NEWS

Shanti

◀ page 2

Shanti has diversified its work portfolio to include contracts outside San Francisco and, while turning its attention to the AIDS epidemic, it has continued to work with clients who are fighting breast cancer. For that reason, even if the agency cannot secure the city funding, Sims stressed, "It wouldn't mean the end of Shanti. We can survive these latest cuts."

Sims said the agency is hoping its new ad campaign will play a big role in helping to cure its financial troubles. Originally meant to bolster the public's awareness of Shanti, the agency is now using it to also generate needed funds and volunteers.

One ad shows a black man with the tagline "A terminal illness saved my life." Another is of a middle-aged white man with the tagline "I really started living when I was told I was dying."

Another ad shows a woman in her 20s who has breast cancer and the words "An incurable disease turned my life around."

"It is meant to provoke a reaction from people. It is not meant to be self-congratulatory. We wanted the messages to be about life-threatening illnesses," explained Sims. "We wanted people to stop at their tracks. We hope they look at that ad and ask 'What are they saying?'"

The campaign was set to launch two months ago but Sims postponed it in order to first show the ads to HIV prevention officials. There was some concern the ad's messages could be read as an endorsement of bug-chasing, where men seek to become infected with the HIV virus.

"We wanted to make sure the campaign did not encourage people seeking out infection," explained Sims. "We shared it with HIV prevention officials who did not see a problem with the ads."

Sims said he liked the campaign because it challenges people's views on what it means to be diagnosed with a potentially fatal disease.

"Whereas there are those people who see a life-threatening illness as a death sentence, we see everyday people who show that the reverse is true," said Sims.

Through an anonymous donor who gave the agency a \$10,000 gift, which the board of directors added to by raising \$5,000, Shanti teamed up with the Publicis & Hal Riney Inc. agency to create the new campaign. The campaign will appear in the June issue of *San Francisco* magazine, in bus kiosks, and on billboards in Muni and BART stations.

The ads lead people to a new Web site - Shanti.org/helpout - where they can learn how to volunteer their time or make a donation to the agency. To coincide with the campaign, which is re-

Health advocate honored



Jane Philomeno/Calstar

The Beautiful Lips on Whistles Project honored psychologist Michael D. Siever, Ph.D., center, with a Lifetime Achievement Award at its benefit Sunday, May 30 at the Eagle Tavern. Sister Kitty Catalyst, left, and Manley Lennox, right, called Siever an "unsung hero" who has done much for the community. Siever is director of the Stonewall Project, which provides harm reduction and HIV prevention services to gay and bisexual men, including the *tweaker.org* Web site that was launched last year. Siever also received a proclamation from Assemblyman Mark Leno's (D-San Francisco) office. "I am both humbled and honored to be recognized by my peers," Siever said. The event raised just under \$2,000 for BLOW and the Center for Sex and Culture. BLOW, founded in 2000, is a grassroots campaign to empower community members against all hate crimes.

branding Shanti as an agency of "people transforming lives," a team of volunteers will be calling donors and asking for their renewed support.

Macy's agreed last month to name Shanti a major beneficiary of its fall AIDS benefit, Macy's

Passport. Sims said he hopes the new ads will also bring other donors to the agency.

"It is not we at Shanti but all of us working together to affect that change" of transforming lives, said Sims.

Shanti is also inviting anyone

who's been associated with the agency - whether as a client or volunteer - over the years to be a part of its LGBT Pride Parade contingent. To sign up call Shanti's volunteer coordinator, Tara Stacker, at (415) 674-4722 or e-mail her at tstacker@shanti.org.

News in brief

◀ page 4

sources for small businesses.

SBA works closely with the Positive Resource Center on the class. "Starting or developing a small business can be a great option for people who have had to stop work or are re-evaluating their work lives," said Mark Mistok, employment services program coordinator at PRC.

Registration is free and includes lunch. For more informa-

tion or to register through the SBA, call (415) 744-677 or at www.acteva.com/go/sba.

Geezer's ball next week

The Stop AIDS Project is hosting its fourth annual Geezer's Ball next Thursday, June 10, from 7-10 p.m. in the Green Room at the San Francisco Veterans Building, 401 Van Ness Avenue. This free party is for mature men and their friends and admirers, according to organizers.

The evening will include live music, dancing to the sounds of

City Swing and vocal stylist Gail Wilson, refreshments, and the presentation of the Harry Hay Award, named after the pioneering gay rights activist who died in October 2002 at the age of 90.

To pre-register or for more information, call (415) 575-0155 or visit www.stopaids.org.

Cheer SF's busy month

It's June and that means LGBT Pride events are now taking place. Cheer San Francisco, the city's inclusive pep squad, will be appearing at five Pride events this

month, including, of course, the city's parade on Sunday, June 27.

This Saturday, June 5, the group will debut its new Pride show called "Off the Hook" at Sacramento's Southside Park, as part of that city's 20th annual Pride festival.

The next day, Sunday, June 6, the cheerleading group heads to Santa Cruz Pride. Cheer SF next appears at San Jose's LGBT Pride parade on Sunday, June 13.

The group then heads up

north to Canada the weekend of June 21-22 to participate in Edmonton, Alberta's festivities. The team last performed in Canada in 1990 during Gay Games II in Vancouver. The Edmonton Pride Squad will host Cheer SF, and then travel to San Francisco for Pride, along with Cheer Los Angeles, Cheer San Diego, and Sacramento Spirit.

For more information on Cheer SF, including its July try-outs, visit www.cheersf.org.

Gallery

◀ page 8

Haigh, speaking to reporters, said she was in shock and "I just want to get out of here as soon as possible. It is way too scary for me."

With the gallery space shuttered and its windows covered

with newspapers, Haigh said she did not know what her next steps would be or if she would open another gallery in a new location.

"I don't know what I am going to do," she said.

About 100 neighbors and supporters rallied outside the gallery Saturday morning, pleading with Haigh to remain. They offered to protect her and sit with her in the

gallery.

Jayne Lyn Stahl, with the Oakland-based First Amendment Project, blamed the Bush administration for creating an atmosphere in which artists are attacked for speaking out against its policies.

"We stand up against this administration's jihad against the U.S. Constitution," she told the crowd. ▼

Intersex forum

◀ page 12

be sexually different," said Hillman, emphasizing that the medical model of concealment is based on the notion that nobody can handle the truth, which translates as shame for the intersex child. Concealing sexual variance is also "informed by homophobia," she said, in that genital and reproductive "success" stories are defined by the ability to have heterosexual sex and relationships. Hillman expressed opposition to any interventions that are not

medically necessary and performed solely for doctors' and parents' comfort levels.

Others who testified included people with chromosomal variations, like local activist David Cameron, who has Klinefelter's syndrome, or a chromosomal makeup of XXY.

Cameron was given testosterone treatment without any discussion of how he wanted to present in his gender or any warnings of the side effects of the hormone. As a result, he said, his body changed in ways that disgusted him, his prostate enlarged to the point that he could not urinate, he

went bald, and his increased sex drive contributed to his contracting HIV.

"It's critical that children get adequate information about the negative effects of hormones, including cancer risks," said Cameron, whose own hormonal treatment began long after his teenage years. "I felt deceived when I was not told the whole truth, even as an adult."

Testimony from all those who spoke and wrote in will be compiled and summarized into a full report, which will include policy recommendations for the city to consider adopting. ▼

Sports Complex

◀ previous page

being about AIDS to it being about personal challenge. Those things led away the core committed riders."

To contend with competition from other fundraisers, Epstein works with previous beneficiaries who have access to veterans of

previous events. Growth comes through word of mouth, and Epstein focuses on donated ads and services.

The concept of AIDS rides continues on a leaner scale, but Epstein sees a cautious expansion into newer rides.

"People really appreciate what we're doing, keeping the focus on the cause," he said. "Even the ones doing the rides are skeptical that it

could tip at any moment. That keeps us all honest." ▼

Opening Ceremonies for AIDS/LifeCycle 3 take place Sunday, June 6 starting at 6 a.m. at Negoesco Stadium on the University of San Francisco campus, Parker and Turk streets. The riders depart at 6:45 a.m.

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REQUEST FOR PROPOSALS FOR PRE-EMPLOYMENT PSYCHOLOGICAL SCREENING FOR THE SAN FRANCISCO POLICE DEPARTMENT

It is the intention of the San Francisco Police Department to contract with a qualified company, to provide pre-employment psychological screening services for screening of applicants for the position of Police Officer, Police Reserve Officer, Police Cadet, and Airport Service Aide. Screening will include written testing and clinical face to face interviews. Information on group size and number of groups per year is based on past requirements and is intended as solicitation information only. No guarantee of actual service requirement is implied by this solicitation. Service requirements will be determined by actual need.

There will be a Pre-Proposal Conference on June 10th, 2004 at the Hall of Justice, 850 Bryant Street, San Francisco Ca. Room # 505, at 10:00 a.m.

The Proposals will be due on July 6th, 2004. For a copy of the Request for Proposal contact Officer Shawn Wallace at 415-553-1096.

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Bid Date: June 24th, 2004 @ 2:00 PM.

Nibbi Brothers has been selected as the negotiated General Contractor on the above referenced project and is requesting bids from all qualified subcontractors. The project consists of the construction of 16 residential buildings containing 260 units and 5,000 SF of community spaces including a Child Care and Computer Learning Center and all associated site work. All 14 buildings are 3-stories wood framed construction on slab-on-grade and 2 buildings are 4-stories wood framed over concrete podiums. The trades include work from Division 2 through Division 16 including minor site demolition.

Voluntary Pre-Bid Conference on June 8th, 2004 @ 10:00 A.M. All Bid Documents will available on June 3, 2004.

Plans are available for viewing at Nibbi's Plan Room as well as Bay Area Builders Exchanges and Plan Rooms.

FAX PROPOSALS TO NIBBI BROTHERS AT 415-241-2951.

For information regarding this project contact:

ATT: Don Tiefenbrunn (DonT@nibbi.com)

Or Sy Bisbee (SyB@nibbi.com)

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415-863-1820 Phone 415-241-2951 Fax

MBE/WBE/DBE/DVBE Subcontractors are encouraged to bid.

REQUEST FOR PROPOSALS FOR PRE-EMPLOYMENT POLYGRAPH EXAMINATIONS.

It is the intention of the San Francisco Police Department to contract with a qualified screening company to provide Pre-Employment Polygraph Examination Services for the screening of applicants for the position of Police Officer, Police Reserve Officer, Police Cadet, and Airport Service Aide. Service Requirements will be determined by actual need.

There will be a Pre-Proposal Conference on June 10th, 2004 at the Hall of Justice, 850 Bryant Street, San Francisco, Calif. Room # 505, at 2 p.m. The proposals will be due on July 6th, 2004. For a copy of the Request for Proposal, contact Officer Shawn Wallace at 415-553-1096.

The City and County of San Francisco encourage public outreach. Articles are translated into several languages to provide better public access. The newspaper makes every effort to translate the articles of general interest correctly. No liability is assumed by the City and County of San Francisco or the newspapers for errors and omissions.

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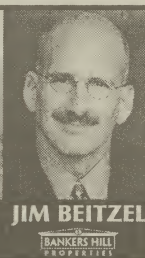
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LEGAL NOTICES

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CNC 04-541330
In the Matter of the Application of John Evensen Hall for Change of Name. The application of John Evensen Hall for change of name, having been filed in Court, and it appearing from said application that John Evensen Hall has filed an application proposing that his/her name be changed to Rebecca Lynne Hall. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 13th day of July at 9:00am of said day to show cause why the application for change of name should not be granted.
MAY 13, 20, 27 JUNE 3 2004

STATEMENT FILE A-0275944-00
The following person(s) are doing business as: Ocean Wash & Dry 1306 Ocean Ave. San Francisco, Ca. 94112. This business is conducted by an individual signed Wuo Zhao Zhao. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04-27-04. The statement was filed with the City and County of San Francisco, Ca. on 05-12-04.
MAY 20, 27 JUNE 3, 10 2004

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CNC 04-541342
In the Matter of the Application of Mei Hua Wu for Change of Name. The application of Mei Hua Wu for change of name, having been filed in Court, and it appearing from said application that Mei Hua Wu has filed an application proposing that his/her name be changed to Wah Mei Young. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 15th day of July at 9:00am of said day to show cause why the application for change of name should not be granted.
MAY 20, 27 JUNE 3, 10 2004

STATEMENT FILE A-0275803-00
The following person(s) are doing business as: Club Hong Kong 517 Clement St. San Francisco, Ca. 94118. This business is conducted by an individual signed Jennings Louie Lew. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 05-01-04. The statement was filed with the City and County of San Francisco, Ca. on 05-05-04.
MAY 13, 20, 27 JUNE 3 2004

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CNC 04-541331
In the Matter of the Application of Chayne Lowell Rogers for Change of Name. The application of Chayne Lowell Rogers for change of name, having been filed in Court, and it appearing from said application that Chayne Lowell Rogers has filed an application proposing that his/her name be changed to Jason Chaz Draven. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 8th day of July at 9:00am of said day to show cause why the application for change of name should not be granted.
MAY 13, 20, 27 JUNE 3 2004

STATEMENT FILE A-0275839-00
The following person(s) are doing business as: Bluestone Landscapes 203 Caselli St. San Francisco, Ca. 94114. This business is conducted by an individual signed Steve Coughran. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 05-06-04.
MAY 13, 20, 27 JUNE 3 2004

NOTICE TO DEFENDANT: AMADOU F. FALL. YOU ARE BEING SUED BY PLAINTIFF: LORI SCHMELZER, AN INDIVIDUAL.
You have 30 CALENDAR DAYS after this summons is served on you to file a typewritten response at this court.

A letter or phone call will not protect you; your written response must be in proper legal form if you want the court to hear your case.

If you do not file your Response on time, the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service or legal aid office (listed in the phone book).

The name and address of the court is: Superior Court of California
701 Ocean Street St. Santa Cruz, CA 95060. The name, address, and telephone number of the plaintiff's attorney or plaintiff without attorney is: Lori Schmeltzer in pro per
2520 Capitola Road
Santa Cruz, CA. 95062; (831) 462-4935.
MAY 20, 27 JUNE 3, 10 2004

STATEMENT FILE A-0276024-00
The following person(s) are doing business as: Mei's Jewelry Gift Shop 638 Broadway San Francisco, Ca. 94133. This business is conducted by an individual signed Vu, Hue Chi. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 05-14-04. The statement was filed with the City and County of San Francisco, Ca. on 05-14-04.
MAY 20, 27 JUNE 3, 10 2004

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CNC 04-541226
In the Matter of the Application of Sharon I. Joseph for Change of Name. The application of Sharon I. Joseph for change of name, having been filed in Court, and it appearing from said application that Sharon I. Joseph has filed an application proposing that his/her name be changed to Turtle Dykeart Ultraviolet. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 29th day of June at 9:00am of said day to show cause why the application for change of name should not be granted.
MAY 20, 27 JUNE 3, 10 2004

STATEMENT FILE A-0276090-00
The following person(s) are doing business as: S/S Neighborhood Savings Store 949 Taraval St. San Francisco, Ca. 94116-2422. This business is conducted by an individual signed San Minh Duong. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 05-18-04. The statement was filed with the City and County of San Francisco, Ca. on 05-18-04.
MAY 27 JUNE 3, 10, 17 2004

STATEMENT FILE A-0276234-00
The following person(s) are doing business as: Yama Luggage Transport Services 93 LeLand Ave. San Francisco, Ca. 94121. This business is conducted by an individual signed Midori Yamamoto. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 05-24-04. The statement was filed with the City and County of San Francisco, Ca. on 05-24-04.
JUNE 3, 10, 17, 24 2004

STATEMENT FILE A-0275768-00
The following person(s) are doing business as: Family Billiards/DWJ Consulting 2807 Geary Blvd. San Francisco, Ca. 94118-3407. This business is conducted by an individual signed Delbert Wong Jr. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 05-01-04. The statement was filed with the City and County of San Francisco, Ca. on 05-04-04.
MAY 13, 20, 27 JUNE 3 2004



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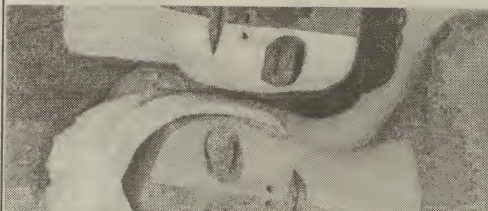
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In fact, we began addressing some important issues way back in 1978.

That's when we adopted an inclusive nondiscrimination policy that recognized the rights of GLBT applicants and employees. We took another important step forward in 1988 and provided corporate support to important GLBT community groups. Today, we're proud to back the efforts of the HRC, GLAAD, GPAC and numerous AIDS organizations. And we've continued our efforts to be not only a better corporate citizen, but a better place to work as well. More than 10 years ago, we created our Lesbian and Gay Employee Resource council (LAGER) to provide an employee support network and regularly advise our senior management. We even made history

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Who's up for gay music awards?
The fourth annual OutMusic Awards celebrate excellence in LGBT recordings.
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'Baadasssss!' blessings
Father and son directors Mel & Mario Van Peebles.
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Power of 'Babylon'
Thirty years of 'Beach Blanket Babylon' marked.
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ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 34 • No. 23 • 3 June 2004

Kissing quadrasexuals

Pepperspray to put out at Studio Z

by Mark Mardon

Pepperspray are inundating me with stuff — flyers galore; a poster for their Saturday, June 5 GenderFuck Rock 'n' Roll Party, *Qudrasexual*, at Studio Z (314 11th St.); a band bumper-sticker; a photo album of their gigs over the years; a cool T-shirt with the logo by renowned artist Jim Winters. I'm surprised they aren't throwing in Pepperspray dolls, but no doubt marketing them is only a matter of time.

All the bands playing at *Qudrasexual* are transgender, and attendees will get a broad cross-section of the scene, from Pepperspray's glam-punk/power-pop covers and originals, to The Woodyz' drag-king swing and rockabilly tunes, to the punk power trio Frootie Flavors, to Lipstick Conspiracy, who wowed the crowd at the latest Sisters of Perpetual Indulgence Easter Celebration in Dolores Park, to Shawna Virago and the Deadly Nightshades, a mainstay in the local queer rock scene.

I'm hanging out with the Pepperspray gang, including Princess Kennedy, the former Mormon girl from Salt Lake City, Utah, who has a BA in theater, loves to sing, and has been a stylist for more than six years at Glama-Rama, the hair salon of the rock stars; Jordan L'Moore, the show-stopping female impersonator who performs for corporate events as well as for queer punks and leather people; Precious Moments (Michael Soldier), the up-and-coming porn star with a voice of gold and a body to die for; studly guitarist Tinkle Peterson (Peter Fogel), the brains behind the group; and keyboardist Peggy L'Eggs (Matthew Simmons), the comedic delight of countless variety shows, who was classically trained in theatre in Dublin, Ireland.

All of them are vocalists, and the joke about Pepperspray has been that it's made up of a bunch of drag queens who all want to be lead vocalist — which is just about right, except these guys are super-sharp and don't trip over each other. They sometimes play up a discordant image to the audience's delight, but truly they're trannies in harmony (thanks to vocal coach Trauma Flintstone) who nonetheless manage to come across as punks.

We're in Jordan L'Moore's spiffy designer-gay Victorian in the Upper Haight, gathered around the dining room table. Everyone is waiting for Mr. Ice (bassist

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Clockwise from upper left: Tinkle (guitarist), Jordan L'Moore (vocals), Peggy L'Eggs (keyboard/vocals), Princess Kennedy (vocals), Jennifer Hope (drums), Dr. Ice (bass/vocals), and Precious Moments (vocals).



Emile Hirsch plays Duncan Mudge.

Playing chicken down on the farm

'The Mudge Boy' stands out in a crowded field

by David Lamble

It starts off as a joke. Perry, a well-built farmboy, urges Duncan, a scrawny, barely pubescent, oddball kid, to put on his recently dead mom's wedding dress. For gay audiences, the realization that Perry and Duncan are sitting in a barn in rural Vermont, home of civil

unions, lends an extra-zany zest to a scene in *The Mudge Boy* that shifts between the good and bad kind of voyeurism. The older boy uses the younger one for his pleasure, and the unsettling effects play over the younger boy's face like a summer thunderstorm giving parched earth a well-needed drenching.

While *The Mudge Boy* was produced for the Showtime cable channel, its virtues are best appreciated on the big screen. Pristine, rural Vermont becomes so vivid that by the time Perry pushes Duncan off a railroad trestle, you almost feel how cold the water is. The boys' pleasure is offset by the scary moment when

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Treasure trove from youth and yore

'That's So Gay' and more queer art

by Roberto Friedman

Are we having Gay Pride yet? As this week's Arts cover story on tranny rock 'n' roll party *Quadraxsexual* has probably already made clear, Gay Pride Month in San Francisco has sprung upon us.

In celebration of That Gayest Month of the Year, the Zeum museum downtown in the Yerba Buena district is presenting *That's So Gay: Art by Youth with LGBT Parents* through July 11. The show is a "Spotlight on Youth Art" presented at Zeum by COLAGE Youth Leadership & Action Program. The first exhibit of art created by this demographic, *That's So Gay* includes images, text, and art made by youth with lesbian, gay, bisexual, and transgender parents. The art provides a glimpse into the lives of children from queer families.

Fifteen-year-old contributor **Marina Gatto** sees the art-show as "a chance for me to honor my two moms, who have raised me to be strong, unafraid, and to make a difference."

"In a time when there's heightened attention and debate around LGBT families, opportunities such



COLAGE offers youth art at Zeum

Hope S-I, age 16



"My two dads adopted me when I was a baby. We are a family comprised of different ethnicities and religions. I feel like having gay dads gave me the chance from a very young age to be exposed to diversity. My dads helped me become the person I am today, a strong, independent, open minded, and accepting person. Yet one of the challenges I face is hearing homophobic comments in school and everyday life that offend and hurt me personally. I wish that people understood that my family is just like theirs in that we love, care, protect, and respect each other."

Image from *That's So Gay: Art by Youth with LGBT Parents*

as this, to actually hear from the youth in these families, are rare," said COLAGE executive director **Beth Teper**. Zeum is at 221 4th St. in SF. Info at zeum.org.

More good gay art: The theme of the Queer Latina/o Artists' Coalition's (QueLaCo) 2004 Queer Latina/o Arts Festival is *TRANSITIONS/TRANSICIONES*. Events include *Viva la Joteria: An Evening of New Works*, which gives poetry the pride of place on Friday, June 4, 7 p.m. at Modern Times Bookstore. (\$5-\$10), hosted by local *chismosa* and former Latin Hustle member **Lito Sandoval**.

On Sunday, June 6, 2 p.m., QueLaCo presents a staged reading from *The Sor Juana Project*, an opera-in-progress composed by **Carla Lucero** based on co-librettist **Alicia Gaspar de Alba's** historical novel, *Sor Juana's Second Dream*, at SOMArts Cultural Center (\$5-\$10). Known as Mexico's 10th Muse and the first great Latin American poet, **Sor Juana Inez de la Cruz** was also a philosopher, playwright, feminist and

Catholic nun who rocked the church with her quill and ink in 17th-century New Spain.

Immediately following *Sor Juana*, QueLaCo hosts an opening reception for the visual art exhibit *TRANSITIONS/TRANSICIONES*, curated by **Virginia Benavidez** and **Valentin Aguirre**, on view at SOMArts, 934 Brannan St., through June 24. quelaco.org

Cannes do

A lot of attention Stateside has accrued to the 57th Cannes Film Fest's *Palme d'Or* winner,

Michael Moore's documentary on the horrors of the Bush II years, *Fahrenheit 9/11*. Rightly so. But *Out There* was just as excited to hear the buzz on the fest's opener, Spanish director **Pedro Almodovar's** *Bad Education*, described as an intricate portrait of friends, lovers, film fanatics, transvestites and Roman Catholic priests. It stars yummy **Gael Garcia Bernal** and **Fele Martinez** in the story of a director making a film about his first love, an old chum at the Catholic school they attended as boys. The movie imagines the two boys as adults, one a transvestite trying to blackmail the priest who sexually abused him.

Almodovar told CNN his new film was not intended to be church-bashing. "I don't believe it is an anti-clerical film," Almodovar said. "I believe, in fact, that it's not necessary to be anti-clerical. The church is going through its own problems. It's destroying itself. In Spain, at least, the church is its own worst enemy." *Bad Education* opened in Spain in March to solid box-office, and rolls out to other European countries through the end of the year, when it makes its Stateside debut.

Sometimes, the truth just out itself. From **Jacob Weisberg's** "Bushism of the Day" on *Slate*: "I want to thank my friend, **Sen. Bill Frist**, for joining us today. He married a Texas girl, I want you to know. **Karyn** is with us. A West Texas girl, just like me." — **George W. Bush** in Nashville, Tennessee, on May 27.

Amber waves

Perhaps some solace in troubled times is found in reading history and records of an era quite as horrible and bloody-minded as our own. Authors **Adrian Levy**

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THEATRE

Celebrating the longest run in Babylon

'Beach Blanket Babylon's 30th anniversary

by Richard Dodds

It's the 30th anniversary of *Beach Blanket Babylon*, and Jo Schuman Silver is clearing up some of the misconceptions surrounding the revue of big hats, song bites, and pop-culture satire. Like, for example, that the show was an underground hit before becoming a mainstream phenomenon.

"Steve Silver opened this show on June 7, 1974," said his widow, "and he asked his friend Charlotte Maillard Schultz, who is now chief of protocol, how he could get everyone to come. So she gave a party for her sister-in-law on opening night, and all the society people came and loved it. And Cyril Magnin, who was chief of protocol, was inviting every visiting dignitary to the show. Everybody thought it was underground because it's this cute little show."

Silver died of AIDS nine years ago, and there are misconceptions, Schuman Silver said, about that as well. It was reported in the daily press after he died that he had first tested positive in '84 and had hid the news from even his closest friends for six years. Not so, said Schuman Silver.

"He got full-blown AIDS in 1990," she said, "but he never knew [he was positive]. He thought he might be, but he never took the test. And then in March of '90, he got pneumocystis. It sounds weird because it was hanging over his head all those years, but it was kind of like, 'OK. I got it. Let's deal with it.'"

Silver spent five years dealing with it while continuing to work. In '95, his condition began to deteriorate. He married Jo Schuman a few months before he died, because, it is widely thought, he wanted to guarantee that the show would continue under her specific control.

"That had nothing to do with it," said Silver's widow. "I always knew I was going to marry him since the day I met him. It had nothing to do with the show because I could have gotten the show anyway if he so desired. It sounds nuts, but we really never even thought about what it was going to be like when Steve wasn't here."

Whether or not the gregarious yet private Steve Silver was gay, straight, or bi is not a question Schuman Silver is about to settle. "Steve never discussed his personal life when he was here," she said, "and it's not really my place to discuss his personal life with him gone."

But it was Schuman Silver who helped convince Silver to go public with his disease. "There was a benefit at the Museum of Modern Art, and it was the first time many people had seen him since it was mentioned in Herb Caen's column that Steve had AIDS. He was nervous, and we walked in, and there was the cream of San Francisco society. People came over and kissed him and hugged and loved him."

Learning curve

Until she inherited ownership of *Beach Blanket Babylon*, Schuman Silver had no official role with the show. "He was running



Jo Schuman Silver: classic BBB

the show up until the day he died," she said. "I learned by the seat of my pants."

But Schuman Silver had been an unofficial consultant for years. "I was involved creatively, in that he and I were so close," she said. "We were soulmates, and everything he put in the show he ran by me. Since the day I came to see *Beach Blanket* in 1982, I so totally got the show and got him."

The feelings were mutual. "I was going through his papers, and I found a will he made out in 1983, when I had only known him a year, and because he felt such a connection, I was getting his show. I was married to someone else at the time." (Her husband, clothing manufacturer Adolph Schuman, died in 1985.)

Against Silver's wishes, Schuman Silver closed the show on the day of his funeral. "It was on a Thursday, and on Friday morning I woke up and Hugh Grant had been arrested with a prostitute. So I called our director Kenny Maslow at 6 in the morning, and in my raucous voice, I said, 'Kenny, get up. Hugh Grant was arrested, and we've got to get him into the show tonight. Everybody's watching to see if this show can keep going.' We got Hugh Grant in that night."

There has been consistency among the BBB team throughout its run, both behind the scenes and onstage, where performers Val Diamond and Renee Lubin can count their runs in decades. Schuman Silver and company strive to keep the pop culture references fresh, and Schuman Silver goes slashing the minute audiences no longer respond to a gag. The Clinton-Lewinsky scandal had a long run, but a reference to the Janet Jackson costume malfunction proved to have a short shelf-life.

George W. Bush has been harder to spoof than his predecessor. "When he first got into the White House, we had him dressed as Little Lord Fauntleroy riding a tricycle. When 9/11 happened, we pulled him, and then we put him back in. We're very careful. I was going to try something with Condoleezza, but it was a little too touchy."

For a series of 30th-anniversary performances honoring various local arts groups, Schuman Silver viewed videos going back to 1974 for classic moments to revive. "For the opening number, we're doing the Ascot number that Steve did when the Queen of England saw the show in 1983. I would like to keep it in for the

whole month, but I think the cast would kill me because the hats are very, very heavy."

The San Francisco Opera, Symphony, Ballet, and the American Conservatory Theater are each receiving \$100,000 grants from the Steve Silver Foundation, and such luminaries as Olympia Dukakis, Michael Tilson Thomas, and Frederica von Stade will make cameo appearances on different nights. Later in June, Marin Theatre Company, San Jose Rep, and Berkeley Rep will have their respective nights, and receive \$10,000 each from the foundation.

"We put together a wonderful seven-minute film about Steve Silver," Schuman said. "If it plays in this theater and is as good as we think it is, I might run it for every performance in June."

Beach Blanket Babylon has played more than 11,000 performances. It's sold out a few months in advance. "I see it going on as long as I'm alive," Schuman Silver said. "I don't know what's going to happen when I'm not here, but this show deserves to go on forever." ▼

Beach Blanket Babylon plays Wednesdays-Sundays at Club Fugazi. Tickets are \$25-\$75. Call 421-4222 or go to beachblanketbabylon.com.

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San Francisco Opera summer season ahead

by Stephanie von Buchau

It makes sense that the performing arts companies in a vacation destination such as San Francisco would lighten up during the summer season. San Francisco Symphony presents popular singers and canon-enhanced Tchaikovsky programs. San Francisco Ballet generally ducks having to dumb down by touring in the summer, or letting its dancers have an extended vacation.

San Francisco Opera, on the other hand, has an enviable record of high-mindedness during June

and July. Ever since Lotfi Mansouri decided to stretch his fall season into the new year, there have been such notable events as Wagner's *Ring of the Nibelung*, a Mozart festival, a Richard Strauss festival with a rare performance of *Daphne*, and a Rossini Fest with the even rarer *Ermione*.

There is no theme to this summer's SFO presentations. The three-opera season opens with *La Bohème* on June 5, but the next two works are hardly tourist fare. Leos Janacek's *The Cunning Little Vixen* (June 11-July 1) is joined by Ferruccio Busoni's *Doktor Faust* (June 15-July 3). Both pieces, though not new to the Bay Area

thanks to Kent Nagano, are SFO premieres and will be presented in their original languages (Czech and German) with English super-titles.

I have some doubts about the viability of *Vixen* in a huge space like the War Memorial. Its quiet, pantheistic philosophy may be lost in that barn built for Strauss, Wagner and loud voices. (A waiter, not knowing who she was, once asked Leonie Rysanek if she'd attended the "screaming at the Opera House" that night? The diva, who had just sung *Salome*, fixed him with a beady eye and replied, "Yes, I was the chief screamer.")

Anyway, with AD Pamela Rosenberg's penchant for strong production values, this 2003 *Vixen* from the Bregenz Festival, by director Daniel Slater and designer Robert Innes Hopkins (both making SFO debuts), will undoubtedly be long on clever jokes, transformations and spectacle. It is set in a 1960s Czech pub, and reportedly plays up the anthropomorphism of the story — though Janacek was ambiguous about identifying his animal characters with the humans who learned about death and renewal from them.

His music is so gorgeous, shimmering and tender, that the announcement MD Donald Runnicles was not going to conduct after all, in favor of Alexander Polianichko, comes as good news. Runnicles tends to overwhelm his cast on opening nights with an excess of adrenaline, and since Vixen Sharpers is being sung by the reticent Dawn Upshaw, it would be easy to drown her out. The other



Music Director Donald Runnicles



Dawn Upshaw will sing the Vixen.

main cast members are Dagmar Peckova as the Vixen's foxy husband, and Sir Thomas Allen as the Forester. In May, Runnicles said that SFO had tried to secure the services of Sir Charles Mackerras, the world's leading Janacek conductor, but apparently, ill health prevented his appearance.

I prefer Vaclav Neumann's atmospheric, idiomatic '81 Supraphon recording with Gabriela Benackova, but Sir Charles' Decca set with Lucia Popp and the full-blooded Vienna Philharmonic is sonically superior. Anyone interested in this underrated conductor, whom we will probably never hear again in SF, should look for his cheeky CD of Stravinsky's '11 "Petrouchka" with the London Symphony, reissued on Vanguard Classics Super Audio.

Faustian bargain

Just as I first heard Cunn

Little Vixen conducted by Kent Nagano, in an ad hoc presentation played with a witty English libretto by Ross Halper, so did Nagano present my first-ever live *Doktor Faust* with the Berkeley Symphony. There is much non-vocal music in this '24 piece, which Runnicles will conduct: an opening Symphonía, two intermezzi (one for organ; one for orchestra in the manner of a sarabande) and a couple of preludes.

This is also a great choral piece, and SFO's hard-working, underpaid and often magnificent chorus should make a meal of it. One of my favorite musical sequences is the second-act choral duel between Catholic and Protestant students in a Wittenberg tavern. The verbal argument is boring and academic, but the music is electrifying, culminating in a vocal brawl that incorporates Martin Luther's "Ein feste Burg."

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Channeling the diva

Rita Moreno as Callas in 'Master Class'

by Richard Dodds

When you see a play like *Master Class*, you want to forget as much as possible that you're watching an actress play Maria Callas. That's one reason why Zoe Caldwell was so successful in the original Broadway production, and why Faye Dunaway didn't fare as well in a traveling company that played San Francisco in 1997.

Caldwell is a highly respected actress, but she doesn't have a famous persona that she needed to squeeze into the Callas form. But with Dunaway, what you saw was pretty much Dunaway laboring away. The transporting magic went missing.

Now Rita Moreno is starring as Callas in Terrence McNally's play at Berkeley Rep, and the news is good. Moreno is a famous performer, but not so idiosyncratic that she can't convince audiences they are watching a fiery legend of opera rather than a fiery Anita in *West Side Story*. Most importantly, Moreno has the skill and empathy to take us into rarefied airs of Maria Callas.

McNally based his play on a series of master classes that Callas gave at Juilliard in the early 1970s, and that were saved on records. But McNally cranked up the divaness, and created student-



Moreno shows skill and empathy.

teacher clashes that fed on popular impressions of a temperamental legend who had lost her voice and her man.

It takes only a few moments to accept Moreno as Callas, who is frightening to the students but often amusing to the audience. Callas is oblivious to a self-absorption that can prevent the aspiring singers from getting out more than a few notes. Moreno brings us enough into Callas' head that we know when a seemingly

innocuous comment is going to wind her up. We gasp and then laugh, knowing that a stinging retort is on its way.

Where the play has never worked well are in the reveries that send Callas mining through memories of triumphs and disasters in her career and her relationship with Aristotle Onassis. These often-lurid interludes aren't nearly as interesting as the play they interrupt. While director Moises Kaufman has tried to open up these scenes with gowned specters in the lofts, neither he nor Moreno have found a way to make them work.

But mostly it's fun to watch Moreno spar with a succession of students: the clueless Sophie (Donna Lynne Champlin), the cocky Tony (Kevin Paul Anderson), and the increasingly angry Sharon (Sherry Boone). "You want to make the world dangerous for everyone," Sharon spits out, "just because it was for you."

McNally lets Sharon score some points off Callas, but clearly his playwright's heart is with the diva. And Moreno is a terrific channeler of this passion. ▼

Master Class will run at Berkeley Rep through July 18. Tickets are \$43-\$55. Call (510) 647-2949 or go to berkeleyrep.org.

MUSIC

Triumph over tyranny

San Francisco Symphony's 'Fidelio' scores

by Philip Campbell

The San Francisco Symphony ended its May festival, *Beethoven's Vienna: Scenes from a Musical Revolution*, last week with two semi-staged performances of the composer's only opera, *Fidelio*.

From a purely instrumental standpoint, it proved a fitting climax to the series and a triumphant reminder of conductor Michael Tilson Thomas' fundamental grasp of large musical forms. Vance George's SFS Chorus also added depth and grandeur to a conception that fell, surprisingly, short on dramatic terms.

If any opera can stand up to a bare-bones concert reading, it should be *Fidelio*. The story is uncomplicated, and the exposition is handled masterfully in the brief spoken dialogue. Splendid and profound musical numbers make the characters' thoughts and motivations understandable, so there is little need for superfluous action.

The moral of the tale is plain from the outset: tyranny and the suppression of personal freedom don't stand a chance in the face of love and undying loyalty.

The director, Stephen Pickover, moved the players easily about, creating some pleasing stage pictures, but his decision to add a few lighting effects and basic sets (accomplished attractively by Alan Burrett and Daniel Hubp) proved rather unnecessary. If anyone still needed help, the subtitles, prominently displayed, literally spelled out the plot.

The subtitles were, in fact, often amusingly unidiomatic, but the biggest mistake of the production was the insertion of a narrator. L. Peter Callender spoke his wince-inducing lines with a pomposity worthy of high school Shakespeare, though his diction was remarkably clear. Interestingly enough, and cautiously, no one took a writing credit.

The cast was vocally equipped for a good lectern reading, and

they all looked convincing enough for a fully-staged performance. With few exceptions, however, they seldom rose to the dramatic demands of the score.

Tenor Robert Gambill, as the political prisoner Florestan, sang impressively, anchoring the second act with gallant nobility. His understated suffering played well against soprano Tina Kiberg's strong portrayal of his valiant wife Leonore.



Soprano Tina Kiberg: valiant wife.

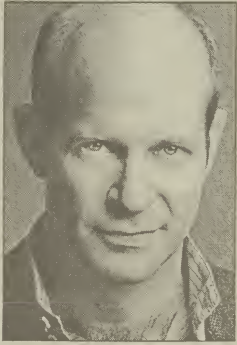
Kiberg is a handsome woman, almost convincing in drag. One could suspend disbelief long enough to think she might actually fake her way into Florestan's dungeon cell. Of course, her singing would easily give her away. The warmth of her middle register and rather hesitant upper range created a sympathetic interpretation, but one that never truly caught fire. Her great Act I aria lacked the requisite intensity, and her acting was generalized.

Jail bird

Bass Paul Plishka enacted the part of Rocco the jailer, proving that his years of experience have only sharpened his skill, and he still possesses a fine voice. There are moments of humor and wit in *Fidelio*, and he made the most of them.

The smaller roles were well taken by some unfamiliar names. Soprano Anna Christy displayed a bright and tightly controlled vibrato as Rocco's sweetly clueless daughter, Marzeline; and her hapless suitor, Jaquino, was also pleasingly sung by tenor Eric Cutler.

The despicable Don Pizarro sounded evil enough in the hands of baritone Tom Fox, who elicited



Baritone Tom Fox: evil enough.

some good-natured booing during his curtain call; and bass Daniel Borowski was also fine in the rather faceless role of the righteous Don Fernando.

It was the orchestra and chorus that really underlined the symphonic aspects of MTT's interpretation and the ultimate ineffectuality of the staging. Their performance supplied the exaltation that was lacking throughout most of the evening.

A straight concert rendition would have worked just as well. It might also have made more sense in the context of the festival itself. The conductor may have been working in the dark, with his back to the audience, but he still stole the show.

More importantly, he transformed Beethoven's operatic testament to the triumph of love and freedom into an ode to the joy of pure music. ▼

both the Philipp Jarnach ('25) and Antony Beaumont ('94) completions, neither of which SFO (rightly, in my estimation) will perform.

The fact that *Doktor Faust* is a Stuttgart production by those *Alcina* mischief-makers Jossi Wieler and Sergio Morabito may give one pause, but in addition to Runnicles' firm hand in the pit, the principals appear to have been cast from strength. Rodney Gilfry is the Faust (wanna bet Wieler/Morabito make use of his athletic figure and movie-star

good looks?) and Chris Merritt is the Devil, cast as a tenor in Boito. Merritt had a spectacular if short-lived career as a bel canto specialist, then morphed without a blip into heavy-duty modern character tenor parts such as the Leper in *St. Francis of Assisi* and Aron in Schoenberg's *Moses und Aron*.

Tourists and locals had best strap it on. This is not your mother's summer vacation music. ▼

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SF Opera

◀ previous page

Shades of Meyerbeer!

This basically dark, sardonic piece left unfinished by the composer's death in '24 (it was premiered in Dresden the following year) is available in several recordings, but the one to have is Nagano's with the Lyon Opera (Erato). Not only are the principal roles (Dietrich Henschel as Faust; Kim Begley as Mephistopheles) well sung, but Nagano records

Out There

◀ page 30

and Catherine Scott-Clark's *The Amber Room* (Walker & Co.) investigates the true story behind the fate of the famed audience hall entirely clad in amber. The marvel was created in 1701 for the gay old King of Prussia, Frederick I, crowned in the Baltic port city Königsberg. Within two generations, it had been gifted as part of a treaty to Peter the Great of Russia and shipped, part and parcel, over to St. Petersburg. Kinky royal thing Empress Catherine II of Russia fitted it out with four

tons of amber for her own private playroom.

In 1941, when the Nazis invaded, Soviet teams packed trains full with state treasures from the Catherine Palace and evacuated them to Siberia. As for the Amber Room, young curator Anatoly Kuchumov decided not to try and dismantle the damn thing, for, as you can imagine, they were in a rush, their expected guests being the marauding Huns. To try to disguise the amber walls, they did a quick plaster and wallpaper job over them. That was sure dumb!

Nazis occupied the Palace and found the hidden treasure imme-

diately. The Room was dismantled and shipped to Königsberg Castle, where it was displayed ('42). When Allied air raids hit the castle, the Amber Room was dismantled and packed into crates.

No one could find the crates when Königsberg fell to the Red Army ('45). The first Soviet investigation team concluded that the Amber Room had been destroyed, but their findings were suppressed. An East German magazine leaked the story that the Amber Room survived the war and was hidden on German territory ('58). The Bernsteinzimmer Report claimed the AR was buried

page 47 ▶

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Melvin & Mario Van Peebles' sweet 'Baadasssss!' song

Talking with father and son directors

by David Lamble

In 1971, pioneering black director Melvin Van Peebles had the then-revolutionary idea of sympathetically depicting a strong black man battling corrupt cops on film. Melvin's son Mario, playing his dad complete with all his unlovely mood swings and manipulative agendas intact, now tells the story of the making of *Sweet Sweetback's Baadasssss Song*, and it's a totally fresh spin on the life behind those funky '70s hairstyles and clothes.

Every move Melvin makes, from being hit on by a lecherous so-called producer, to faking out the all-white union out by pretending to shoot a black porn film, to recruiting an assistant soundman from a deadly part of the 'hood, to hiring the then-fledgling jazz group Earth, Wind and Fire to do the soundtrack, to having son Mario play a sex scene at age 13, to punching out his young white film editor, to fielding mob calls while collapsing at his editing machine, leaves us wondering if the film we know got made will get made. *Baadasssss!* joins the ranks of *Big Picture* and *Living in Oblivion* in capturing the costs of living the dream.

In 1968, the front page of the show business Bible *Daily Variety* proclaimed "Mel Van Peebles Universal's 1st Negro Producer-Director." After an extremely peripatetic career that included stints as a cable-car gripman and a French novelist, Melvin Van Peebles had seemingly arrived at the place where money talks and nobody walks.

Only Melvin felt his career was still without wheels. Hired in '70 to direct the "Negro" comedy *Watermelon Man*, Van Peebles saw himself as a Hollywood fieldhand. Taking his cut from *Watermelon Man*, minus next month's rent, he set about the quixotic task of raising the money to shoot the first black indie, *Sweet Sweetback's Baadasssss Song*, from some very questionable people on the fringe of respectable Hollywood. In son Mario's account, *Baadasssss!*, Melvin finds more than one producer wanting a jump in the pool in exchange for backing. Mario explains his movie's scene as a composite of several things taken from his dad's book about the making of *Sweet Sweetback*.



Film directors Melvin & Mario Van Peebles: able to navigate Hollywood.

"There are all kinds of folks in Hollywood, whether they're straight of gay or white or green or yellow, that have other stuff going on. And when you're new and you come to Hollywood, those stories are legendary. My dad had to have the people skills to step around those different situations, and obviously he did, because he was able to navigate it."

Slug fest

To get his film made his way, Melvin had to fire his black producer from the porn industry (David Alan Grier in *Baadasssss!*) and actually slug his young white film editor when the kid threatened to quit the film. Melvin says these incidents illustrate one thing.

"Somebody was in my way. It's that simple. Technically, the editor signed on for the whole time. There was no way I could train someone to know all the cuts in the film. There was just the two of us in there, so part of my memory was getting ready to walk out. I treated my memory just the way I would have treated my alter ego. 'No way, José, you're going to do this!'"

Mario jumps in to explain. "My dad is an equal-opportunity asskicker. He's a democratic cat and he was making that movie, as Malcolm X would say, 'by any means necessary.'"

Mario Van Peebles, who recalls growing up a counterculture kid, shopping at the Diggers' store and walking picket lines in San Francisco, has in the past two decades jumpstarted a sensational career

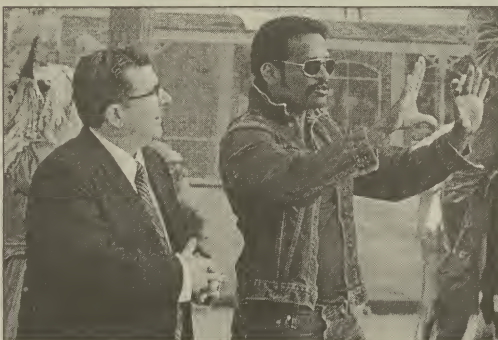
of his own, including directing pioneering films like *New Jack City*, where he took on the then-burgeoning crack cocaine epidemic from a black perspective; and an acting role in Michael Mann's *Ali*.

Mario says shooting *Baadasssss!* was like a step back into time. He was, like his dad, shooting an intensely personal film, using his own kids in the cast, and finding himself cracking the whip to get the job done, just the way Melvin had with him on *Sweet Sweetback*. "My son is my movie, *Baadasssss!* I found when the sun was going down, and we were losing our light, and he wanted to go have lunch, I said, 'No, you gotta stay right here and jump on this bed and put the manger wings back on.' I found myself back in Van Peebleland, saying, 'This is important, and this is the way it's gotta be!'"

As for the title, Melvin explains it was a matter of sex and language coming together for one kickass marketing ploy. "In the old days, a pimp or gigolo was called a sweet-back man, because when you make love, you use your back. If you do it well, you got a sweetback."

"When I decided on the title, I could have called it *The Ballad of the Indomitable Sweetback*. But I go with Marshall McLuhan, who says the medium is part of the message. The alliteration of *Sweet Sweetback's Baadasssss Song*, this was before the phrase Eubonics had been invented, but the people that I had in my target audience would understand the whole resonance of the title."

Mario notes that *Sweet Sweetback* broke ground for more than just the blaxploitation films that followed in the wake of its huge box-office success. "I say that Melvin Van Peebles made the first black power film. The black power movement spearheaded the women's movement, the gay movement and the antiwar movement. And if you look at independent film and how my dad changed it, you have all kinds of films from other people who had been marginalized. So his win was a big win for all of us." ▼



Mario, right, plays his father in *Baadasssss!* 'Back in Van Peebleland.'

Baadasssss! opens Friday.

Senior moment

'The Mother' hits on the handyman

by David Lamble

In the new film *The Mother*, a plain, almost dowdy older British woman finds herself on her knees in front of a strapping workman. Set adrift by the sudden death of her husband, her inhibitions loosened by a wine-fueled lunch, May finds herself as shocked as we are at what she's asking the younger man to do.

Anne Reid delivers a tightly controlled if powerfully conflicted portrait of a lonely woman trapped between grief and a sudden desire to catch up with all the life she missed out on. Reid subtly projects the bland surface calm of a woman you could find yourself chatting to pleasantly on the subway, and then totally forgetting. May finds herself plunging into an intensely physical relationship with the disgruntled carpenter who's building an addition to her distracted son's London townhouse and sleeping with her desperately unhappy daughter.



Anne Reid, as May, has a sudden desire to catch up with life she missed.

why it made the film work."

Similarly, he became interested in writing about an older woman, ignored by her family, who has many conflicts with her daughter and takes her daughter's lover. "It seemed a stretch for me to try and inhabit the mind of a woman like this."

Kureishi jokes that it took his own bout with therapy to invent May and the dicey, bad-seed relationship she has with her whining, unfulfilled daughter. "I had become interested in psychobabble and people who speak in therapy clichés, and it amused me to think of a woman who had had therapy confronting her mother about issues from her childhood. But of course they were both speaking different languages. What I then wanted to do was to bring in the character played by Daniel Craig, over whom they fight. He's the only person who's nice to May."

"She strikes up a relationship with a guy who actually talks to her. He's beautiful, and he's interested in her, so she begins to fall in love with him. I don't think we ever believe that this is going to be a long-sustained relationship. What we see is that this passion changes her life."

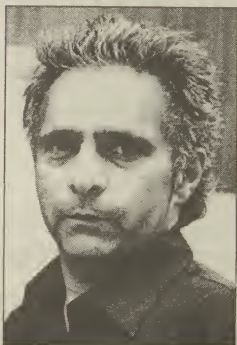
Dirty laundry

Kureishi recalls being disappointed, in the 1986 *Laundrette*, that he was unable to fashion a larger-scale, *Godfather*-like story about the impact of Pakistani immigrants to England, many of whom got ahead by selling drugs. Noting that he covered much of this ground in his novel *The Buddha of Suburbia* (serialized on BBC-TV by *Mother* director Roger Michell), Kureishi notes the irony that the sexual yearnings of an elderly North England housewife represent as bold a statement on English life today as two boys kiss-

ing in a laundrette did in '86.

"In *My Beautiful Laundrette*, I was interested in writing about gay characters, but their sexuality was not really discussed. What seemed subversive to me at that time was the fact that these characters were gay, but it wasn't a problem for them. They weren't played by Dirk Bogarde."

"Today, I would imagine, Omar, the Asian guy who ran the laundrette, is probably a multimillionaire running a huge chain of laundrettes, and I'm sure the character played by Daniel Day-Lewis has slid into debauchery, alcoholism and drug abuse." ▼



Screenwriter Hanif Kureishi

In *Mother*, Hanif Kureishi, screenwriter of the 1986 classic gay comedy *My Beautiful Laundrette*, creates a witty, leisurely paced and sobering look at how a seemingly well-adjusted senior can morph into a "recycled teenager." Although a plea to abolish dated taboos about sex between the generations, the lessons in *The Mother* are far closer to the darkly funny ruminations on a wasted life of Jack Nicholson's retired businessman in *About Schmidt* than the New Age bromides of *Harold and Maude*.

Kureishi says having May shag a workman in her son's spare room was a bombshell of a plot device, like the one in *Laundrette*. "When the two boys started to kiss it shocked me, and I thought, 'Oh, it'll shock other people if it shocks me.' I didn't know quite why these two blokes were snogging, and



Daniel Craig plays a disgruntled carpenter/sex object in *The Mother*.

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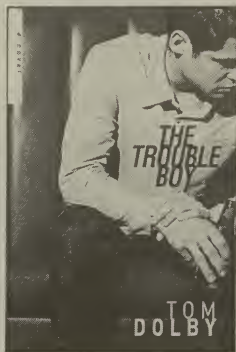
Sitting down with author Tom Dolby

by Gregg Shapiro

Gay author Tom Dolby's debut novel *Trouble Boy* (Kensington Books) is alternately funny, sexy and serious. Main character Toby is in his early 20s and trying to make a name and home for himself in Manhattan. At every turn, however, he is faced with trouble. Career woes, substance abuse, sexually transmitted diseases, family matters, and social situations provide Toby with enough of a story to fill at least one book. Dolby deftly handles his subject matter, keeping the pages turning and the trouble stirring. I recently spoke to Dolby about the book.

Gregg Shapiro: How much of Tom Dolby is in Toby?

Tom Dolby: It's funny that you should ask that. Toby is a real mix of different qualities that I have, and certainly a lot of fictional qualities. In some ways, he's more



complicated than I am. In other ways, he's much simpler. I would definitely say that there's something of me in Toby, but I wouldn't say that Toby is me.

Toby has an eclectic circle of friends. Would you say that your friends served as sources of inspi-

ration for characters in the book?

Absolutely. A lot of the characters in the book are composites of friends of mine. It's a real mix. Fact and fiction get mixed up. It's a combination of people that I know, mixed with other people, mixed with stories that I've heard. These characters became very real for me and took on a life of their own.

How did the friends who might have recognized themselves in the book feel about reading fictionalized versions of themselves?

They absolutely love it. There are a few characters who are pretty close to friends of mine, so I was concerned when I had them first read it. To my delight, they absolutely loved it and sort of feel like they've been immortalized.

The NYC club scene is another character in the book. As a writer, you had the opportunity to combine the experience of going out to clubs with doing research.

I did nightlife reviews for a



Dolby: 'Fact & fiction get mixed.'

number of years. I started doing them for the *Village Voice* when I was an intern there, then I wrote a guidebook about the downtown New York scene. I had a website that grew out of that project. For a certain period of my life, work and play were definitely connected.

The Trouble Boy has a story within a story: Toby's coming out.

That was inspired by the emotional truth of my own coming out process. It's not autobiographical. This is a way in which Toby and I really differ. He's deeply

afraid of intimacy. I never really had that problem, personally. But I wanted to create some back-story to explain why sex and crisis were sort of inextricably combined.

In Toby's quest to find a boyfriend, he goes through a few, including the Goth Boy and the Loft Boy, before meeting the Subway Boy. What can you tell me about that aspect of the story?

Some of those characters actually had real names and some had made-up names, because I'd be with my friends, and we'd say, "Oh, there's Goth Boy or Weird Hair Boy!" I realized that they all needed to have those names because he doesn't see most of them as people. He sees them on the surface. I don't think they see him as an individual, either. It's only when he thinks he gets a little bit closer to certain characters that he finds out their real names.

The novel also deals with the character's brushes with HIV/AIDS. Was it important for you to include that in the book?

I didn't include it for any political reason, but if the book is able to educate people in some way, then that's a wonderful byproduct. I included it because it's a part of young gay life that is absolutely there and ever-present. The threat of HIV is there all the time. Anyone who thinks that it's gone or isn't a problem anymore is just an idiot. The many threats in the book include HIV, drug addiction, alcoholism, and the threat of losing yourself among people you may not be able to trust.

The Trouble Boy has been compared to *Bright Lights*, *Big City* and *Less Than Zero*, which were published 20 years ago. Do you feel like you're at the forefront of a movement in which the lives of young people in an urban setting will be popular in literature again?

I wouldn't exactly say that I'm at the forefront. I think those books came out as part of the '80s boom, and they were reflective of a certain time period. I think that my book is also reflective of a certain time period, which is that pre-September 11, post-dot-com era, right around 2000, '01. It was a very specific time in New York's history. I guess I wrote it because I couldn't find anything out there that was like this.

In the book, Toby is working on a screenplay. Do you have any interest in writing screenplays, say a movie adaptation of *The Trouble Boy*?

I would love to do that. There is some really great cinematic stuff in the book. I certainly have dabbled in writing screenplays before, but writing fiction has always been my main passion.

In a movie version of *The Trouble Boy*, who would you like to see play Toby?

I think I would love to see a gay actor play Toby, but the way the industry is now, it's just so hard to do that. In terms of a mainstream actor, perhaps Elijah Wood.

What can you tell me about your next book?

My next book is set at a boarding school in New England. It is sort of about a love triangle between a middle-aged female English teacher and one of her male students, and also his best friend, who is in the process of coming out. ▼

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Steamed rice

by Jim Nawrocki

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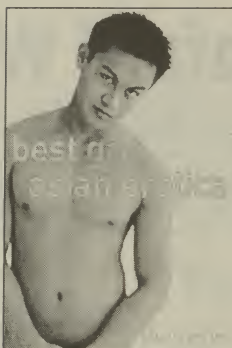
In 1998, Joël B. Tan edited what was then hailed as the first anthology of its kind, *Queer PAPI Porn: Gay Asian Erotica*. (PAPI is an acronym for Philippine Asian Pacific Islander.) One of Tan's goals

with that first volume was to fight the stereotypes that have seemed to bedevil Asian men (at least in American culture): that they're "feminine, physically diminutive, and submissive." In this latest collection, *Best Gay Asian Erotica*, Tan seems more intent on celebrating the desirability of Asian males than on defending them from narrow-minded preconceptions. He also aims, as he states in his intro-

duction, to "navigate around exhausted formulas of erotic storytelling and nationalist themes."

Despite the title of this collection, and the photo of the beautiful young man on the cover, Tan delivers, as he did in his first collection, erotica that's a cut above the usual. In fact, some of the stories from that first collection reappear in this new one. Among these "reruns" is Virgil Vang's "Mimesis," in which a deaf man becomes involved with a highly unusual and intense theater group that engages in elaborate sexual rituals. Also among the other previously published stories is Jason Luz's "Scherzo for Cunanan," a tale inspired by the brief but deadly spree of Versace killer Andrew Cunanan. A number of other stories from the first volume have been revised for this new collection.

Tan notes that many of the stories lack an obvious PAPI context. In John Tunui's "Liberty," for example, there's a heated, politically-charged sexual encounter between a black man and a blonde Frenchman. Tan also includes stories with characters who fall outside the mainstream of what is



consciously so, this fact does not seem as important to the story as the bizarre relationship he has cultivated with his lover.

Race relations play a more significant role, it seems, in stories like Eric Wat's "Good at Math," the title of which plays on a well-worn Asian stereotype. The Asian tutor in Wat's tale seems to take particular joy in lording it over his young Caucasian student, but the dynamics of their sexual relationship are played out with admirable complexity. In Sandip Roy's "Prolonged Exposure May Cause Dizziness," a young Asian man tries, unsuccessfully, to woo a fellow Asian in a gym sauna. Roy's narrator even imagines making a plaintive plea to the object of his lust, imaging himself explaining "the racism in the gay community and why we boys of color must stick together."

Tan's collection reminds us of just how varied the world of color can be. Under the rather expansive umbrella of "Asian," there's a large, diverse world of experience, and the writers assembled here take us down both familiar and refreshingly unfamiliar paths. ▼

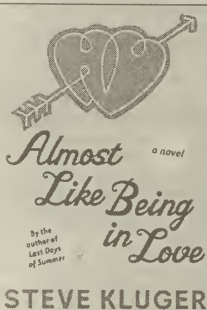
American idyll

by Jim Piechota

Almost Like Being in Love by Steve Kluger; Harper/Perennial, \$13.95

Kluger's second novel (after the well-received *Last Days of Summer*) is another laugh-out-loud, wholly engrossing, emotive tale, this time highlighting the unlikely friendship between a high school jock and a flamboyant, brainy dork. After a year of unanticipated friendship (and simmering desire) at New York's Beckley School, hunky sports hero Craig McKenna and Broadway musical-obsessed Travis Puckett fall in love during their senior year, spend a hot summer in Manhattan, then drift tearfully off to different colleges that fall: Travis to USC, and Craig to Harvard.

Though a bit overlong, the lively narrative is kept taut and absorbing through a parade of newspaper articles, handwritten notes, checklists, court transcripts, charts, graphs, and websites, all drawn to humorously dramatic effect. This multimedia fiction format enhances Kluger's rapid-fire, cinematic premise and makes for some fun, imaginatively conceived entertainment. Well done. ▼



Twenty years later, oddball Travis, now a prominent history professor at his alma mater, is a favorite with students thanks to some unorthodox teaching methods (he equates subject matter with sports statistics), but he's miserably unlucky in love.

An injury ended Craig's burgeoning football career, and he's now an upstate New York attorney with activist undertones and a soft spot for runaways. He's about to marry his boyfriend of 12 years, Clayton, though he's never forgotten his first teenage romance with Travis.

As Travis wades through the dating pool (most of his dates barely garner a mention on his "Boyfriend Checklist") and does out advice to his straight screenwriter roommate Gordo, Craig takes on the biggest case of his life: a run for the State Assembly. But it's Travis who becomes determined to reunite with Craig and sets off on a wild cross-country adventure, providing perfect fodder for Gordo's ultimate screenplay.

In true fairy-tale fashion, Travis nervously insinuates himself back into Craig's life, but will the pair end up happily ever after? The conclusion is not what hardcore romantics will expect, but it's still rewarding.

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The Stepford Wives of interactive TV

by Victoria A. Brownworth

The most startling TV event of the past week was not that Fantasia won on *American Idol*. It was how many people voted for her: 38 million. Perhaps that doesn't seem like a lot of people to vote for a young black singer no one ever heard of 10 weeks ago. Perhaps to the Nielsen folks it doesn't even seem like the largest share possible; after all, there are nearly 300 million Americans. But consider this: In 2000, the most contested Presi-

dential election in American history, 65 million people voted. Fantasia got 38 million people to vote, and Bush, Gore and Nader combined got 65 million — which means they lost out much bigger than Diana did on *Idol*.

Two weeks ago, about 36 million people voted to give Rupert, the big also-ran from *Survivor All Stars*, a million dollars. There were three other people in the running with him. Once again, the math speaks for itself.

The answer for the 2004 election seems obvious. Get Bush, Kerry and Nader on *American*

Idol. Or better yet, since we know all of them can whine but none of them can sing, a new midseason show: *Survivor President*. We would truly like to see GWB in any one of the places the *Survivor* contestants have had to live in. (Remember, he'd never been out of the US before he was President except to take little sorties across the border from Texas to Mexico.) We know Kerry can sustain himself in the wild, he's the one who actually served in Vietnam; and we even think Nader, with all his years of scrapping around as a lobbyist, might be able to handle himself fairly well. But Mr. Champagne Flights we think would have some difficulties: he's devious enough to play the game (although he would not be allowed to bring Dick Cheney with him for intellectual back-up), but as we have seen from many seasons of our favorite reality series, to survive *Survivor* takes skill, cunning, physical ability and, most importantly, hard work. Our money would be on Kerry, just as it was on Rupert and Fantasia.

Since most Americans are, inexplicably, more engaged in TV than they are in the political landscape, an illegal war, or an exploding deficit courtesy of this Administration, perhaps if we make the election an interactive event between the viewer and the TV, we could get out the vote.

We're waiting for the fallout

from *Nightline* naming names again for Memorial Day with a reprise of their controversial episode *The Fallen* on May 28. It wasn't the whole roster, merely the 200+ men and women who have been killed since the last airing in April. In case anyone is paying attention to the casualties piling up

(and the disproportionate number of Latinos and men between the ages of 18-21). In case anyone other than House Minority Leader Nancy Pelosi (D-CA), who was

willing to actually speak out about it on every TV

newscast that would air it, cares about the incompetence of the President and its deadly consequences.

Right bias

We were gratified to see that Memorial Day Weekend finally ripped the gloves off the networks. The latter are not even pretending anymore that they aren't biased in their reportage of Kerry's bid. On the May 28 NBC evening newscast, for example, a report by Kelli O'Donnell declared how both candidates were addressing the holiday *vis a vis* the war on Iraq. The voiceover said "from the pure" (videoclip of Bush speaking to a crowd of supporters) "to the pugnacious" (videoclip of Kerry speaking to supporters). Pretty difficult to misread that.

It's also difficult to misread the coverage of both candidates by the big three networks. In our unscientific poll of counting the various newscasts (and factoring in that Bush is President, not just a candidate), the coverage is about three-quarters Bush to one-quarter Kerry.

Which may have helped yank the gloves off Kerry in his campaigning. On May 28, he gave a speech in which he acknowledged the elephant in the living room of the Democrats. Kerry abjured Democrats to stop fearing being called unpatriotic by the opposition. It needed to be said, and we were glad to see the pugnacious Kerry coming out and saying it finally.

Speaking of coming out and saying it finally, we really liked the interview *Oprah* did with George Michael, who except for his classic British smile and scary animal teeth, seemed like a sweet guy to us. Michael is back with a new CD, *Patience*, the first since that incident in the park restroom by the Beverly Hills Hotel.

Oprah pulled no punches. She asked point-blank for a description of what happened and why, and to Michael's credit he told all. Despite being in a monogamous relationship for over two years, he found himself in a cruising area and responded. But as he tells it, he was entrapped; the cop was masturbating first, and Michael responded in kind.

We have to say that we liked the lack of apology on Michael's part for his behavior. It was what it was, he basically said. He explained that he'd been deeply depressed over the loss of his first longterm lover, Anselmo, from AIDS, and the much more recent death of his beloved mother from cancer. Michael didn't give excuses, just explanations. He explained that he felt Anselmo had died because he had been forced to get treatment where the paparazzi

wouldn't follow him, and Michael feared being outed to his Catholic family. A very sad story of the closet.

Michael appeared with his lover of the past eight years, a nice Texas boy who seemed unflinching and supportive as Michael bared all for the *Oprah* audience. When *Oprah* asked Michael if he was concerned about how the new album would be received and worried about being accepted as a gay artist, Michael replied, "I'm not really interested in selling records to people who are homophobic."

Porn Koop

Remember C. Everett Koop, the first US Surgeon General to care whether people with HIV/AIDS lived or died? A right-to-lifer who translated that to mean the right for all to live, not just fetuses? Koop was fired by Bush, Sr. for being too AIDS-focused and going on a crusade to get condoms everywhere. Well, Koop turned up on TV this week in about the most unlikely place we could imagine: On ABC's *PrimeTime*, on their second in a series of investigations into the porn industry. What was he doing there? He was championing the rights of porn stars.

Back when Koop was SG, we were covering the AIDS beat for a major newspaper and spent a lot of time interviewing the uniform-wearing, Amish-beard-sporting iconoclast. One thing we always thought about Koop was that the man was consistent: he has strong religious and ethical beliefs, and he practices what he preaches. He doesn't distinguish between the unborn and a porn star, which may be why he got canned from the job he did so well.

Koop excoriated neither the porn industry nor its actors, but the corporate honchos who benefit from the porn bucks but don't take care of their "investment properties." Koop declared, "Most of these companies do nothing to protect their employees. They have no unions. These employees [porn actors] are considered throwaway people."

Diane Sawyer's investigation was also pretty right-on. Sometimes it's difficult to remember that she was a speechwriter for Nixon, but then being married to lefty Mike Nichols all these years may have altered her political perspective. Sawyer discussed the porn industry's HIV/AIDS scandal of recent weeks, interviewing a series of current and former porn stars, including the fabulous Sharon Mitchell, who now runs a health clinic for porn actors and is an AIDS activist.

Porn is nearly 35% of movies bought or rented, and over 50% of hotel film rentals — a huge moneymaker for everyone but the actors, who, as Sawyer, Koop and others explained, are forced to have unsafe sex with multiple partners to satisfy their audiences and their bosses.

Sawyer not only named names, she attempted to get the corporate honchos to speak on camera. Surprise: none would. She also had a few editorial asides of her own. Among the biggest purveyors of porn, Sawyer noted, is Fox, "with its conservative newscasts and talk-show hosts" Sean Hannity, Bill O'Reilly, et al. According to Sawyer, porn profits to the Fox corp alone were about \$500 million. Among other porn profiteers, Sawyer listed Rupert Murdoch's NewsCorp, which also

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DE SALVO

Life in Venice

Katharine Hepburn in David Lean's 'Summertime' out on DVD

by Tavo Amador

During the '50s, Katharine Hepburn (1908-2003) often portrayed middle-aged women on the verge of spinsterhood who unexpectedly discover romance. In *The African Queen* ('51), she found it with Humphrey Bogart. In *The Rainmaker* ('56), Burt Lancaster made her feel beautiful, but she settled for Wendell Corey. The ghostly *The Iron Petticoat* ('56) teamed her with Bob Hope. In David Lean's *Summertime* ('55), now available in DVD, she plays Jane Hudson, age undetermined but old enough to be worried about it, who comes to Venice looking for something she's unable to articulate. Based on gay author Arthur Laurents' *The Time of the Cuckoo*, which had starred the legendary Shirley Booth on Broadway, the movie today seems more like a disguised gay coming-out story than one about a woman finding love with a handsome married man (Rosanno Brazzi) while visiting the Queen of the Adriatic. Nothing else explains the sexual hysteria underlying Hepburn's performance.

Lean and co-scenarist H.E. Bates make Venice a character in the story, much as Luchino Visconti did in *Death in Venice* ('70). Jack Hildyard's camera captures the city in all its glory, and Jane responds to it for reasons she can-

not explain. Yet she is restless and conscious of being alone in a place where almost everyone has paired off. Two Yankee couples are staying at the same pensione as she is: the McIlhannays (MacDonald Parke, Jane Rose), retirees and typical tourists; and the Yeagers (Darren McGavin and Mari Alden). He's an artist, and she's learning about the subject. A charming subplot introduces Jane to Mauro (Gaetano Autiero), an irresistible street urchin.

One evening, Jane walks to the Piazza San Marco for a drink. The handsome Renato di Rossi (Brazzi) notices her. They make eye-contact. Not a word is spoken, but she panics and leaves. The whole scene is like gay cruising used to be everywhere, and still is in many places. While shopping the next day, she sees a red Venetian glass goblet in an antiques store. Coincidentally, Renato is the proprietor, and he explains the fine art of haggling in Italy, selling it to her for less than his asking price. He suggests they dine together. She is nervous but drawn to him. Their romance begins, and Jane radiates happiness.

Venetian blind

When Renato is late one day for their date, he sends his nephew (Jeremy Spenser) to say he will be there soon. Jane discovers the boy is actually his son. The ensuing confrontation pits American Puritanism against European sophis-



tication. She is equally shocked to learn that Eddie Yeager is having an affair with the owner of the pensione (a chic, worldly Isa Miranda). In the end, Jane leaves Venice to return to Akron, Ohio. Although brokenhearted, she is unrepentant, better for what she has experienced.

Hepburn's Oscar-nominated performance is the most smiling-through-tears one of her long career. She never looked more beautiful or sexier, which makes her impending spinsterhood hard to accept. (Booth was a plain, dumpy actress, and more believably cast as a woman entering middle age without having found love or romance.) Everything about Hepburn's Jane suggests an attractive man who has been fighting his sexual orientation and, enjoying the freedom of Venice, surrenders

to it, only to return home to the closet, albeit leaving the door ajar. Given the era in which the play was written and the movie made, a gay coming-out story was not possible on Broadway or films. Unlike Thomas Mann's *Gustav von Aschenbach*, Jane doesn't stay in Venice to die. But what kind of life awaits her in Akron?

Brazzi is fine as Renato, unable to understand Jane's fears or accept her moralizing, but sincere in his attraction for her. In the '50s, he was one of Hollywood's most dependable "continentals," courting Jean Peters in *Three Coins in*

the Fountain ('54), Joan Crawford in *The Story of Esther Costello* ('57), June Allyson in *Interlude* ('57), and Joan Fontaine in *A Certain Smile* ('58). The rest of the cast is excellent, especially Rose. Alessandro Cicognini's splendid music adds much to the movie. Lean lavishes attention on Venice and Hepburn, and both look sensational. Her arrival by train and confusion over how to get to the pensione without losing her luggage is brilliant.

Just think of Jane as really being Dick, and the film will make much more sense. ▼

Straight/gay alliance

by David Nahmod

The Wedding Banquet (1993), MGM DVD, \$14.95

Utterly delightful, *The Wedding Banquet* was the first international success for the now-mainstream film director Ang Lee. It's hard to believe that *The Wedding Banquet* comes from the same director who helmed last year's *The Hulk*, and that this very real slice-of-life gay comedy/drama could come from the mind of a straight filmmaker, but life is often full of surprises.

Wei Tong (Winston Chao) and Simon (Mitchell Lichtenstein) are a white/Asian gay couple in New York. Wei Wei is a young Taiwanese artist/opera singer they know who is desperate to stay in the US. What they don't know is that she is secretly in love with Wei Tong.

In part to help their friend get a green card, and in part to appease Wei Tong's deeply traditional parents, who have been hounding him for years to find a bride, Wei Tong agrees to marry Wei Wei.

At once deeply moving and brilliantly funny, *The Wedding Banquet* touches upon many issues that gay men must deal with in the ultra-conservative Asian culture. The scene where Wei Tong and Simon rush through their home, hiding all signs of their gay life together pending the arrival of Wei Tong's parents, is a scene that will cut close to home for many.

So many scenes in the film ring



true to life. The extended wedding-banquet sequence, where the proud parents cannot see how uncomfortable and disinterested in his bride their son is; Simon's eventual, inevitable jealousy at having to keep his distance from his own lover; Wei Tong's mother finally being told the truth — all of these scenes are handled in a believable yet funny manner. The film could easily have been a dark, depressing drama. In lightening the tale with humor, Lee makes the film's message of love, tolerance and being true to oneself all the more powerful. It's a feel-good movie that leaves the viewer with much to think about.

MGM presents *The Wedding Banquet* letterboxed. The print quality and sound are superb. The original theatrical trailer is included. Ang Lee sat down for an exclusive DVD interview in which he discusses the real-life gay couple, friends of his, who inspired his script. ▼

Lavender Tube

◀ page 38

owns Direct TV and of which Fox is a subsidiary, Comcast, Time-Warner, Marriott, Westin and — we'll refrain from comment — Hilton. But in financial papers obtained by ABC, none shows their porn profits off-front.

It was an illuminating hour with a lot of very hardcore discourse usually seen only on cable. One doesn't expect dissertations on multiple penetration nor to see porn clips on ABC in prime-time. Gutsy reporting.

Finally, in a less seamy turn, Eden Riegel did not win the Emmy for Best Younger Actress at the

Awards ceremony Friday night. But, just as in her superb portrayal of daytime's only full-time lesbian, Riegel was gracious in defeat. She gets our bid, regardless of what the too-staid Academy might think. Ellen did win for best talk-show host, a spot owned by Oprah for over a decade, then passed on to Rosie O'Donnell, and now to Ellen. But then, Ellen isn't playing gay on TV like Riegel is.

We also have to applaud the always-elegant Helen Wagner of *As the World Turns*, who received a lifetime achievement award for playing the longest-running character on TV, Nancy Hughes, for the past 48 years. Kudos to her, Ellen and Riegel, all women trying to keep daytime just a little real. ▼

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'The Corporation' & 'Day After Tomorrow'

by David Lamble

The Corporation, which plays the Castro Theatre June 4-17, is a 145-minute graduate thesis passing as a documentary. The film argues for ending the privileged role of corporations, showing how a pro-business ruling on the 14th Amendment (meant to abolish slavery) gave corporations all the rights of real persons. Like Martin Luther's rant against the Catholic Church, codirectors Mark Achbar and Jennifer Abbott toss everything but their laptops into a checklist that paints the modern corporation as a business sociopath, with an unbridled id that lends itself to abuse.

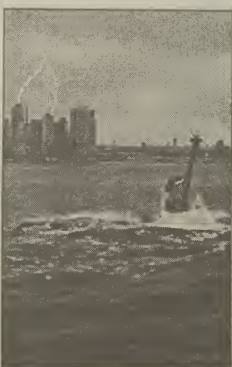
Carolina businessman Ray Anderson makes the goal of a sustainable economy seem almost sexy as he draws, "Some day, people like me will end up in jail." But as the checklist grows, one wishes that guest Michael Moore had been allowed to find a gun under somebody's pillow.

Who knows why media mogul Rupert Murdoch allowed the Bush-hating, German-born director Roland Emmerich to make a movie about global warming ("It's the money, stupid"), but, like Moore talking to Marilyn Manson in a film about gun control, it's what's on the screen that counts, and *The Day After Tomorrow* is a guilty pleasure.

We know we're in good hands when Dennis Quaid, as climate scientist Jack Hall, confronts a dour Vice President Becker (Kenneth Welsh could pass as Dick's brother at a Cheney family reunion). In Emmerich's Washington, DC, the President is an inconsequential nincompoop. Hall begs Becker to take the week's bad weather (the Hollywood sign has been hit by a tornado) seriously and order the evacuation of the



Seattle riot police defend global corporate power Nike in *The Corporation*.



Day After Tomorrow: surf's up.

Southern half of the country (all those red states). Becker sneers at Hall incredulously. "I thought you said this stuff wouldn't happen for 100 years." "Well, I was wrong." "Suppose you're wrong again."

In a film where millions perish like Japanese extras in the original *Godzilla*, the only folks who count

are Hall and his ever-so-cute college-age son Sam (Jake Gyllenhaal, preparing his next role as a gay cowboy, emerges as a thinking man's hunk). Sam and his classmates are trapped by the freaky weather in the upper floors of the New York Public Library, where they get to burn the rare book collection to stay warm. A funny bit has them debating whether Nietzsche should be torched before the US tax code.

Finally, an older star (Quaid will never again read scripts with Harrison Ford's fingerprints on them) rescues a younger one (Jake gets to fight wolves and dive underwater to use Gotham's last-working pay phone.) The Lucas special effects are nifty. A tidal wave destroys every crosstown Statue, and a big freeze leaves the Statute of Liberty the world's largest ice sculpture. The science is shaky, but the next time the skateboard crowd hears that Haiti is being ravaged by torrential rains, they may listen a second or two before surfing over to MTV. Now playing. ▼

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by Sweet Lips

It's Chili Cook-Off time at Mr. Lee Ona's Bar in the Tenderloin! This Saturday, June 5, from 4-7 p.m., the bar at 301 Turk St. will be hosting the latest event in the 2004/05 Mr. Cowboy and Miss Cowgirl Contest, which kicked off on May 23 at the Pendulum Bar. It's the latest event organized by the Imperial Council of San Francisco and Bud Light, with their Most Imperial Majesties Emperor Fernando and Empress China Silk. The contest culminates on Sunday, June 13, from 4-8 p.m. at The Edge Bar, in the Castro at 4149 18th St. They'll have a \$7 Beer Bust, and a Raffle Finale. Find out who will be the new Mr. Cowboy and Miss Cowgirl!

Well, I want to send a special, huge thanks to all of you who have helped me by donating at the fundraiser on May 23 at Ginger's

Trois! Tiaras off to Emperor Steven Rasher for organizing the event. Thanks to Mason, Patrick, Don Rogers and the very efficient bartending staff, and to guests Gladys Bump, sexy Michael Valdez, and Emperor I Kim Chidester of Portland. So many

people were present to enjoy Chef Dennis Tyler's great food. I didn't realize I had so many friends! There were Linda, Georgette, Marlin, Empress Maxine, Tiger Lily and so many more, especially Wayne Friday, Charlotta Coleman, Roberta, Kenny, Richard Duffy and Dick Deemer, Bob Golovich, and Greta Grass. If I haven't already told you, I love you and thank you!

Corey and Michael, thanks for getting me home and thinking of me. Nice to have seen Carolyn Marks looking so well! Last but certainly not least, Ms. Donna Sachet, you are a real jewel! Here's hoping you all had a great Memorial Day weekend. ▼

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Pepperspray

◀ Arts cover

Tim Perdue) to show up so we can start this interview in earnest. Meanwhile, the gang is poring over the various outfits spread out on the table, bristling with pins and needles. The girls are discussing where to pin things up, and how to arrange pieces the better to assure maximum rock 'n' roll allure. Ruffles, backings, sleeves, they're all in play at the same time. A sewing machine at the end of the table whirs intermittently. There's a discussion of vertical lines.

"These safety pins suck," exclaims Princess Kennedy to Tria Connell, the costumer helping them out, a young woman with a semi-goth appearance and an ability to get things done in the midst of chaos. For saucy Kennedy, it's the little things that matter. "You have to jab over and over into the material to get it actually to go through!"

A tea kettle starts whistling. Peter/Tinkle is telling me he was in *Alienation* in the '80s, Enrique in the '90s (with Perdue) and the Whoa Nellies in the '00s. "This is at our very first gig at Club Fab in Guerneville," says Tinkle, bending over the band's official photo album. The photo is from Memorial Day Weekend, 2002, when Pepperspray emerged to stretch its fledgling feather-boa wings before the whole cockamamie world.

"The whole thing came out of a combination of the Sick and Twisted Players, Enrique and Trannyshack," says Tinkle. "They all coalesced into drag-queen rock 'n' roll. Enrique was this glam-pop '70s-style band pretty popular in



The group draws from Sick & Twisted Players, Enrique & Trannyshack.

the '90s. We started doing shows with members of that band, and it gradually became more of a tranny rock thing. We did *Above and Beyond the Valley of the Ultra Showgirls*, which was the last show Enrique did, and it received rave reviews. Then my writing partner Kelly Kittel and I wrote *Cyberotica*, which we did in '99 right before the big Y2K scare. It was based on transies on the Internet, and how you never know who you're talking to.

"Then we did *Club Inferno*, which both Kennedy and Jordan were in. That was the one where Dante takes a trip through Hell. She goes through the nine layers and meets all these fabulous characters throughout history. That took a toll on me and the group, so we decided to scale back instead of putting on a huge rock production."

Yet the set list for June 5 is ambitious, including two songs from *Cyberotica*, "Tranny Takeover" and "It Takes Balls," and "Porn is the New Black," written for one of

Precious' porn movies, *A Porn Star is Born*, from Raging Stallion, for which he won the GayVN Best Actor award this year.

Finally the doorbell rings, and Tim comes in. "He's the tranny-chaser," someone says. "Every good band has one," affirms Kennedy. "I was just admiring the color of your hair," I say, pointing to a photo of the band in which Tim's hair is bright green.

"Oh yeah," says Tim, "that was a mystical night." It's striking that the straight member of the band has the most flaming hair, but that's what genderbending is all about.

Grace period

Everyone is eager to tell how they got involved in Pepperspray.

"I had just moved here and was desperate to be in a band," says Precious, who is running around topless apart from her makeshift bra. "I was looking for someone to work with, and Peter's name kept

coming up, so I asked him to do something for a *Viva Variety* show, and luckily we got along well. Peggy and I already knew each other and had been talking about doing a Grace Jones cover band."

"I got a call from Peter asking if I wanted to be in a band, and naturally I assumed he wanted me to be the sole lead singer," says Jordan. "Then here comes Kennedy, and here comes Peggy, and here comes Precious, and I'm like, what!"

"I was just starting to do Marilyn Monroe impersonations for corporate events," says Jordan, "which of course I'm still doing, 12 years later."

One of the band's proudest moments has to be their opening for Cher at the Concord Pavilion.

"Last year, the Gay Pride people asked us to headline the Main Stage at 1 p.m.," says Jordan, "and there was a huge crowd there, and one of the Bill Graham representatives was there. We only did four songs, but they were all great. So they called Kennedy."

Adds Kennedy: "They just called and said, 'Do you think your band would be interested in opening for Cher?' And I was like, the real Cher?"

"The only thing is," says Precious, "I don't think they'll want

us back, because at one point in a song we were all screaming, 'Fuck! Fuck!' There were all these teenage girls who rushed to the stage, and when we started screaming, 'Fuck!' they all ran!"

As for meeting Cher, forget it, says Kennedy. "We were told not to talk to her."

Finally, everyone drops their costumes and we head down into the basement, which doubles as someone's bedroom and the band's rehearsal space. The equipment is already set up and rarin' to go, and with Peggy on keyboards, Tinkle on guitar, Tim on bass and the rest on tambourines, they launch into the theme song "Quadraxsexual," an anthemic power-punk piece with a semi-reggae beat, clever and pop enough to possibly land them radio airtime. Whatever the band sings, they'll get the crowd thrashing. The mosh pit comes alive at Pepperspray shows, with queers of all genders bouncing off one another in great glee. ▼

Quadraxsexual plays June 5 at Studio Z, 314 11th St. Doors at 8 p.m.; show at 9 p.m. Info: (415) 252-7666; www.StudioZ.tv

Mudge Boy

◀ Arts cover

Duncan impulsively touches Perry's body, hard-muscled from shoveling cow manure.

Director/writer Michael Burke insists that Duncan and Perry have their own reasons for what they do. Either or neither may turn out to be gay. "I want us to question why we need those labels. I think you've got great access to these characters, and I prefer people come up with their own answer when they watch the film."

Burke's film is a heartbreaking coming-of-age drama that sneaks up on us with triple-barreled themes, crossing an exploration of grief with an exquisitely nuanced father/son relationship. It's also one of the best depictions I've ever seen of the slippery line that many adolescent friendships teeter along, and the perils of crossing the line.

Burke had first invoked the character of 15-year-old Duncan Mudge in the popular short film *Fishbelly White*. "It was important for me to explore his relationship with the father and not just his peer relationships. In a lot of films about teens, the parents are either caricatures or they take a very small role."

In the opening act of *The Mudge Boy*, Duncan makes supper for his father (*Six Feet Under*'s Richard Jenkins), whose taciturn responses prompt the boy to stage an imaginary conversation with his dead mother. "When I showed a rough cut, some people said, 'She died, but nobody's talking about it.' And I said, 'Exactly.' I wanted to use that dinner scene as a way to show that there's no talking, but also to really cement Duncan wanting his father to see his pain."

Fresh coat

Emile Hirsch is Duncan Mudge. Having wowed audiences as the sassy prep-school trickster in *The Emperor's Club*, and mixed vulnerability and passion as a Catholic teen with divided loyalties in *The Dangerous Lives of Altar Boys*, Hirsch slips into a disarmingly low gear as a socially-naïve, bordering-on-autistic farmboy reeling from repressed grief. Duncan clings to his mom's things: adopting her pet chicken, wearing her fur coat to bed, the dead



Farmboy Perry (Thomas Guiry)

woman's smell becoming both a sense memory and, almost perversely, a kind of aphrodisiac, a stimulus for his dangerous friendship with Perry (Thomas Guiry).

Shooting in 20 days on a shoestring budget, Burke ruthlessly edited 15 pages from his script so that he would shoot only what he could show. As a filmmaker, Burke enjoys springing character-driven surprises on his audience. Asked how much he drew on his own Vermont childhood, he quips, "100%, only I'm Perry."

Hirsch allows us to bond with his Duncan, the peculiar kid who stands out in a country setting where conformity is the name of the game. *The Mudge Boy's* gentle comedy is underlined when Duncan uses a stupid pet trick with his late mother's chicken to entice Perry. Duncan puts the chicken's head in his mouth, claiming it calms the bird. Perry freaks, and even Duncan's long-suffering dad finally explodes in exasperated rage. "What's the matter? You can't even get into trouble like a normal boy!"

A consumer warning: chicken dinners are not recommended before or after this exploration of a pet fetish that goes beyond even *BAR's* normal candor in matters of the flesh. Burke insists that no real chicken was injured in the filming. "I had two chickens raised in foster care. I love animals and didn't want it to be a scary experience for them. For anything that might be gory, there are puppets and special effects." ▼

Opens Friday.

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OUT & ABOUT



Mark I. Chester hosts a bondage sketch at his SoMa studio. See Friday.

Calendare by Mark Mardon

Anti-war, pro-fun!

Every year it takes my breath away — the beginning of Pride Season, with its whoosh of activities. Just look at the calendar, and at the other pages in the arts section (not to mention all those enticing ads in back), and you'll see there's an explosion of events happening. Which reminds me of the most serious, the June 5 anti-war gathering in San Francisco. Writes reliable correspondent Tortuga Bi Liberty: "Please look for the queer-LGBTI contingent. Please consider wearing hoods (to protest abuse), and/or wedding regalia." They'll be gathering around 11 a.m. at United Nations Plaza, near Civic Center BART/Muni station.

The National Queer Arts Festival kicks off this week with *Q Ball*, an ambitious opener at the SF LGBT Community Center, and then a host of other exciting shows scattered around, most notably the great SomArts Cultural Center, one of our city's most vibrant spaces. The details are in the calendar, and clearly the energy this year far exceeds that of previous years, despite the economic battering the arts community is enduring.

I could go on at length about Pride and all its meanings, as I've done so often before, but what I really want to do is tell you about the latest *Viva Variety*, so pardon my quick glance backward.

Steve Murray has a passion and a following, and somehow that energy keeps getting better. Maybe it's Murray's seasoning as a host, and the visibility of his *Viva Variety* showcase. It's been around now for 40 shows, since April 1999. It has benefitted a host of worthy nonprofits. Performers are attracted to it, and some great ones showed up last May 25 at Buriel Clay Theatre.

Again I can't list the whole line-up; all the performers were truly wonderful and deserve notice. My special focus went to comedian Mark Davis, back from LA and hotter than ever, making the ripe point that if they'd had experienced gays in those military prisons, they would have recognized immediately that the BDSM was non-consensual and would have put a stop to it pronto!

Betsy Salkind cracked up the audience when she emerged in a red skirt with white spots/white blouse with red dots, and proceeded to muse on the likelihood of an Anne Frank sitcom. Then she disappeared and re-emerged in a squirrel outfit, with red tassels dangling from pasties over the nipples. She nibbled at a cracker, rolled her eyes, scrunched her nose, and occasionally flicked her tassels. For about five minutes — and every moment was hilarious!

Miss Peggy Judy, in a leopard print thing, with platinum wig and diamond necklace, played a boozy blonde dizzy white-trash lounge singer character — and wowed the crowd! She's got the moves and the voice to back them up. She did "Funny Valentine," and told the story of her loser ex-hubby, Rudy Judy, and of glamorous gigs at the swank Truckee Hotel Lounge. With Barry Lloyd on piano, she pulled off a show-stopper.

The surprise delight of the night was RonKat Spearman, a young African American singer/guitarist who plays with George Clinton. At *Viva Variety* he played a couple of sweet songs, accompanying himself on guitar, and his sweet high voice, R&B style, and sharp finger picking won over the gay and lesbian crowd even though he was singing "Sugar Booty" to his girl. ▼

Fri 4

Beach Blanket Babylon 30th Anniversary @ Club Fugazi

Steve Silver's Beach Blanket Babylon commemorates its 30th Anniversary by "Celebrating the Arts!" A special gala benefit series to support Bay Area arts organizations, including San Francisco Opera (Fri, May 4, 8pm); SF Symphony (June 5, 8pm); SF Ballet (June 6, 7pm); American Conservatory Theatre (June 7, 8pm); San Jose Repertory Theatre (June 12, 7pm); Berkeley Repertory Theatre (June 19, 7pm) and Marin Theatre Company (June 26, 7pm). \$75-\$250. 21+ w/D (minors welcome at Sunday matinees). Club Fugazi, 678 Beach Blanket Babylon Blvd. (at Green St.). Tix/info: 415-421-4222; www.beachblanketbollywood.com

Clue: The Play

@ The Dark Room

Six suspicious guests. Nine sinister rooms. Six deadly weapons. One killer evening. What's a body to do? It's the premiere of *Clue: The Play*, a farce whodunit cocktail-party-turned-multiple-homicide that will leave you guessing. An impossible Production, directed by Cameron Eng & Jim Fourmiadis and produced by Erin O'Hanesson & Cameron Eng. \$16 door; \$12 on acteva.com. 8pm Fri & Sat. June 4, 5, 11, 12, 18 & 19. The Dark Room, 2263 Mission St. Info: 415-401-7987; clueplay4.com

The End @ NCTC

The New Conservatory Theatre Center (NCTC) presents the first of a four-show summer "In Concert Series," opening with a workshop production of *The End*, with lyrics by Tony Award-winning George Furth (Company; Merrily We Roll Along) and music by Broadway composer/arranger Doug Katsaros (*The Rocky Horror Show*; *Footloose*). Mike Ward is stage director and Michael O'Dell is music director. Spend an evening with three sassy, brassy, classy women (singer/actors Jen McDearman, China Crawford, and Delirée Green) in a musical revue exploring the horrifying end of relationships. \$20. May 21-June 26 (no show June 6). Fri. & Sat. 8pm; Sun. 3pm. NCTC, 25 Van Ness Ave. Tix/info: 415-861-8972; www.nctc.org

Dirty Blonde @ NCTC

The New Conservatory Theatre Center presents the romantic comedy *Dirty Blonde* by Claudia Shear, directed by Doyle Ott. Conceived by Shear and James Lapine. It's a touching comedy about Jo and Charlie, two New York loners-turned-lovers who learn to accept themselves through their mutual obsession with the voluptuous film and stage icon Mae West. \$18-\$28. Runs thru June 26, Wed-Sat. @ 8pm & Sunday, May 30 at 2pm. Tix: 415-861-8972; www.nctc.org

MAX Pride TGIF

@ The Center

Kick off Pride Season with your MAX buds at their special San Francisco TGIF. They'll be offering a raffle prize to all members who show up in "beach-wear" for this special summer kick-off. A special prize will be awarded to the most outlandish beach attire. See you there! 6-9pm. 1800 Market St. (at Octavia).

Leather Bondage Sketch

@ Mark I. Chester Studio

Leather bondage sketch group, hosted by Mark I. Chester in his SoMa studio at 1229 Folsom St. Open to sketchers of all skill levels. Poses include fetishism, bondage, gear and eroticism. Model: Steve Landis, former Zeus video porn star. Res: 415-621-6294. Info: mchester.best.vwh.net/bondage.html

L.E.A.R.

@ New Langton Arts

Love, Egos, Alternative Rock (L.E.A.R.), directed by Jesse Baldwin, written by Stuart Bousel, based on the short story "The Cunning Suints" by Melissa Klapetzer. Simone decides to start a garage band with her friends and by some freak accident they become overnight all-rock sensations. \$10. 8pm nightly June 4, 5, 10, 11, 12. New Langton Center for the Arts, 1246 Folsom St. Tix/info: 415-752-2084; email Endymion82@aol.com (subject line "LEAR").

Sacrament! @ Intersection

Campo Santo & Intersection present the world premiere of *Sacrament!* — a new play created in collaboration by Dave Eggers, Campo Santo & Kent Nicholson. Directed by Kent Nicholson. This piece takes off from Eggers' novels *You Shall Know Our Velocity* and the recently revised version of the book titled *Sacrament!* and further activates Eggers' bold exploration of self-conscious narration and revisionist

memory. \$9-\$15 sliding (every Thu. & the Actors' Benefit are "Pay What You Can"). All performances 8pm. Thu.-Sun. thru June 28. Intersection for the Arts, 446 Valencia St., (btwn 15th & 16th sts). Info: Tix/info: 415-626-3311; www.theintersection.org

New Faces

@ Empire Plush Room

The Empire Plush Room presents a roster of new singers making their Bay Area debut. Tonight featuring Blair Shepard (aka Ken Curtis, recently returned from a few years of performing in a nightclub in Paris), Kevin Dozier (recently named Male Performer of the Year in the SF Cabaret Competition), and Sony Holland (I'll Remember Paris and On a San Francisco High). Joining the pack during the run is Mark Brignone (jazz and theater artist) and Kim Kuzma (two-time West Coast Music Award winner with the hit CD *Contradictions*). \$25 Fri-Sun; \$20 Tue-Wed. 8pm (3pm Sun). Thru June 13. 21+ w/D. The Plush Room, York Hotel, 940 Sutter St. Tix: 415-885-2800; www.empireplushroom.com

Strings' Edge

@ Dolores Park Cafe

Strings' Edge, a night of instrumental soloists at Dolores Park Cafe, featuring solo performances on guitar, cello, and violin by Teja Gerken, Danielle DeGruttola, and Adrienne West. \$5. 7:30pm. 501 Dolores St. at 18th. Info: 415-621-2936; www.doloresparkcafe.org

Sat 5

Q-Ball @ The Center

The 7th National Queer Arts Festival kicks off Pride Month with *Q-Ball* — *The Party You Can't Miss*, co-presented by QCC (Queer Cultural Center), SF Pride, the SF LGBT Community Center, and other arts organizations. Festivities begin at 6pm. Enjoy jammin' sounds, short film screenings, mini-performances, an art opening, food and drink. Catch the opening of Australian artist Mazz: *You & Mardi Gras* / *Images by Mazz*, celebrating the Sydney Gay & Lesbian Mardi Gras, including the US launch of her book. See the premiere of the *Frame-line28* trailer for the *SF International Lesbian & Gay Film Festival*. Don't miss a musical tribute to Sylvester with singing sensation L.Z. Love. Sneak peak of the tribute Sylvester back-up singers Jeanie Tracy and Martha Wash will put on at Herbst Theatre on June 24. Featuring *Q Ball* performers Karen Jacobsen (rising pop sensation from NYC); JenRo from Fresh Meat; Thea Hillman from Class Action Suit; Rocco Kayatos from CAS and Fresh Meat; a tribute to Thom Gunn; a view of the weddings from OutLook videographer Raymond David Hong. Plus performers from Queeriosity, Café Bourgeois and the Cockettes. Cool Cabaret after-party in the Ceremonial Room upstairs for more performances. Free. 6pm-late. The Center, 1800 Market St. Info: 415-334-0722; www.queerculturalcenter.org

Pride Comedy Night

@ Luther Burbank Center, Santa Rosa

The 10th Anniversary Pride Comedy Night, an LGBT celebration, will poke fun at marriage (same-sex or otherwise), President Bush, and other moving targets! Starring luscious Latina comic Marga Gomez, international comic wonder Sabrina Matthews, and Nick Leonard, the queer community's answer to Rodney Dangerfield. Plus a dance presented by The Other Side, and souvenir! A partial benefit for the Sonoma County Pride Committee. Info: www.wemeanit.net. Tix: 707-546-3600; www.tickets.com

Superfest 24 @ La Peña Cultural Center, Berkeley

Autism, the Holocaust, a sex trade worker with a disability, compulsive hair-pulling, a celebration of the female "body different" — all are subjects of this year's 11 juried films in *Superfest XXIV*, the longest-running international disability film festival in America. This 2-day event includes "Best of Festival" winner *Julia's Body*, from the BBC series *Desirability*. As a child, Julia Trahan's body was crushed by a truck. In a coma for months, enduring years of surgery and rehabilitation, Julia found a secret to survival: the power of sexual pleasure to transcend pain and hold her broken body to life. San Francisco filmmaker/artist John Killackey earned an "Achievement Award" for *Dreaming Awake*, an impressionistic short exploring the dissonance between the dream of blithe movement and the reality of chronic pain. A "Meet the Makers" reception takes place June 6, 6-7pm. Sponsored by the Corporation on Disabilities and Telecommunication (CDT), a Berkeley-based nonprofit of performers, artists &



Vivacious vocalist Cara Vida joins the Cockettes for *Camaraderie* at The Center. See Thursday.

media-makers with disabilities and their supporters. \$5-\$20/day sliding, at door. Showtimes: 1-5pm June 5 & 6. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. Info: www.madknight.com/cdt

SF Dyke March Exhibit @ Hormel Center, Main Library

Artist reception: Meet photographers Jane Cleland and Cathy Cade at their expansive exhibition, *The San Francisco Dyke March: Photos by Jane Cleland and Cathy Cade*. From politics and poetry in Dolores Park to the march through the Mission and dancing in the Castro, experience the joy and power of the Dyke March, 1993-2003, through the photographs of two of the City's leading activist photographers. Free. 2-4pm. Exhibition through July 15. Main Library, Third Floor, James C. Hormel Gay and Lesbian Center, 100 Larkin St. (at Grove).

AIDS Walk SF Benefit

@ Moby Dick

The owners of Moby Dick, a Castro landmark, have generously stepped in to help AIDS Walk SF 2004 participant Steven Sams raise the first \$10,000, which he has made a personal pledge to match. Help raise funds for hard-hit domestic HIV/AIDS service organizations, and help change the course of the epidemic. Join the beer/soda bust (\$8) from 1-4pm. Special raffle prizes and drawings. AWFSE registration staff will be onsite to sign you up to walk as well. Moby Dick, 4049 18th St. (at Hartford).

Jeffrey Larsen's Beloved

@ Frank Eddy

Opening reception: *Beloved*, an exploration, in images, of the human striving to love and be loved, by Eric Larsen. The images, of intimacy between same-sex couples, are printed on sheer silks and hung in layers inside shadow boxes, luminous and ethereal. Free. 2-7pm. Show runs thru June 27. Frank Eddy, 2309 Bryant St. (at 21st St.).

Sun 6

Spouses for Life — A Wedding Album @ SomArts

Opening Reception: The Queer Cultural Center (QCC) and Bay Area Community of Women (BACW), in conjunction with the SF LGBT Community Center and more than 20 allied community organizations, present *Spouses for Life — A Wedding Album*, an extraordinary photography exhibition. For the first time ever in this country's history, beginning February 12, 2004, nearly 4,000 same-gender couples were legally married before a worldwide audience. This exhibition is composed of two separate exhibits: *The Photographer's Eye* (today, June 6, 4:30pm, at SomArts Cultural Center, 934 Brannan St. @ 8th St.), a series documenting these historic marriages, with submissions of the weddings and/or post-wedding festivities from pro's and amateurs alike; and *The Newlyweds* (opening reception on June 12 at the LGBT Center; 4:30-6:30pm), featuring the couples' own stories and photos. Info: 415-334-0722; www.queerculturalcenter.org and www.bacw.org

Queer I by 3rd I @ SomArts

3rd I South Asian Independent Film and Queer Cultural Center present *Queer I by 3rd I*. Screening *Miss Manju Truck Driver* (Manjuben Truck Driver), directed by Sher-

na Dastur (India, 2002). 52 min. English subtitles. Miss Manju is a truck driver who defies gender stereotypes. She describes herself as half Shiva, half Shakti (man/woman) who "doesn't need anybody else's power." A beautifully shot observational documentary. \$8. 7:30pm. SomArts Cultural Center 934 Brannan St. Tix: 861-5611 Info: 415-334-0722
www.thirdi.org/~sf

Ticket to the Tonys @ NCTC

The New Conservatory Theatre Center presents *Ticket to the Tonys*, hosted by Tony Award-Winning Playwright Terrence McNally. A gala benefit to support NCTC's programs. Featuring large-screen broadcasts of the American Theatre Wing's Antoinette Perry Awards ceremony from NYC in two of NCTC's three theaters. Enjoy commentary by McNally during commercials, a live and silent auction, food provided by an eclectic mix of local restaurants, free margarita tasting, a no-host wine & beer bar, and a special champagne reception hosted by McNally, with hot hors d'oeuvres by Il Fornaio. Auction items include art, wine, photography, services, special baskets from Pixar, KQED and KRON. \$50 gen'l; \$150 VIP (includes Champagne Reception at 7pm). Doors open 7:30 for gen'l admission. Tony Awards show begins 8pm. Info: 415-861-4914; www.nctc.org

Trans/itions/Trans/iciones @ SomArts Theater

Opening reception: QueLACo presents *Trans/itions/Trans/iciones*, an exhibition highlighting significant passings and changes in Latino/a communities, encouraging works by and for transgender Latinas/os. Featuring new works by internationally celebrated Chicana artist Ester Hernandez. Free. 3pm. SomArts Front Gallery, 934 Brannan St. Info: 415-334-0722; www.queerculturalcenter.org

The Sor Juana Project @ SomArts Theater

NQAF Event: Join co-librettists Carla Lucero (composer) and Alicia Gaspar de Alba for a presentation of their opera-in-progress, *The Sor Juana Project*. Sor Juana Inez de la Cruz was a 17th century Mexican philosopher, playwright, feminist and Catholic nun who rocked the church and the literary world with her romantic love poetry to another woman. Co-produced by QueLACo and Occ. \$5-\$10 at door. 2pm. 934 Brannan St. Info: 415-334-0722; www.queerculturalcenter.org

Faux Queen Pageant @ Slim's

Friend? Or Faux? Klubstute Collective presents the 9th annual Faux Queen Pageant for Drag Queens Trapped in Real Women's Bodies. Gender-blending she-male bombshells take on prisoners and let the fury fly in the fiercest glamour fest of the summer. A benefit for the Women's Community Clinic (free, respectful, quality health care for women by women; www.thewomensclinic.org) and SF Sex Information (www.sfsi.org). Reigning Faux Queen Crickett Bardot MC's along with Anita Cocktail (Faux Queen VI). Judges: Patty O'Furniture (FQ II), Wendy Plains (FQ VI), Lu Read (drag king exemplar), Machiko Saito (FQ Ido) and Ruby Toosday (producer). DJ Jamez will spin tunes. Live glam punk queer metal fun with Poison Jett Gunz at 8:30pm. Doors open 8pm; pageant at 9pm. \$10-\$25 sliding (NOTAFLOF). All ages. Slim's, 333 - 11th St. at Folsom. Tix/Info: 415-331-1500 ext. 3438; www.klubstute.com

GuyWriters

GuyWriters, a new literary group for gay men in the SF Bay Area, will present readings and discussion by sports-writer/novelist Jim Provenzano, and Greg Wharton, erotica author/editor/publisher. Free. 4pm. Contact GuyWriters@yahoo.com for location and more info.

Mon 7

QueLACo's Viva La Joteria @ Modern Times Bookstore

QueLACo (Queer Latino/a Artists Coalition) launches the Queer Latino Arts Festival with *Viva La Joteria*, An Evening of New Works. Featuring writers Tina D'Elia, Ray Ferrer, Storm Florez, Celestina Pearl, Leah Arellano, Exodus Williams, and Jaime Cortez. Hosted by local chismosa and former Latina Hustle member Lito Sandoval. Co-Produced by Elias en Accion, Modern Times Bookstore, and QueLACo. \$5-\$10 sliding (NOTAFLOF). 7pm. 888 Valencia St. btwn 19th & 20th sts. Info: 415-273-1041; valentinaguirre@sbcglobal.net; www.queelaco.org

Scott Capurro @ Q Comedy

QComedy presents *Monday Night Gay Comedy* at the LGBT Community Center, hosted by renowned comic Scott Capurro, with Pippi Loveslocking, Erin Souza, Marti MacGibbon, Susan Alexander, Dattner, Brent Weinbach, Miss Alexis, and Bridget Schwartz. Your host is infamous for his appearances on Radio Alice (when he's not banned from the air). Capurro has appeared regularly on television in England, hosting shows such as "The Truth About Gay Animals." His plays have been produced around the world, including a recent run of "Loaded" in San Francisco. \$8-\$15 sliding



Australian artist Mazz (center) exhibits *You & Mardi Gras* | Images by Mazz, celebrating the Sydney Gay & Lesbian Mardi Gras, at the Q Ball event kicking off National Queer Arts Festival. See Saturday.

(cash only; NOTAFLOF). 7:30pm reception; 8pm show. 1800 Market St. (at Octavia). Info: 415-541-5610; www.QComedy.com

Queer Ballroom @ The Center

The LGBT Community Center hosts *Queer Ballroom*. No partner or experience needed. 7pm: learn the Hustle! Dance to techno or disco with a partner (or meet one there!). \$10 gen'l (free for under 21). 4-week program \$35 (includes Queer Dance Pass good for half off two monthly parties). 1800 Market St. Info: 415-30508242; queerballroom.com

One Night Only Cabaret @ Marines Memorial Theatre

The Richmond/Ermet AIDS Foundation presents *One Night Only Cabaret* with Bruce Vilanch as Master of Ceremonies, along with company members from the cast of the Tony Award winning musical *Hairspray*. An intimate, offbeat evening of song, dance and comedy. Also featuring the cast of *I Love You, You're Perfect, Now Change!* currently playing at the Marines Memorial Theatre. Reception with the *Hairspray* cast at Hotel Cosmo Reception (\$25), with complimentary martinis, wine and desserts. Show prices: \$75 Front Orchestra; \$50 Side or Rear Orchestra; \$25 Balcony. 7:30pm. Marines Memorial Theatre, 609 Sutter St. Tix: 415-273-1620; www.richmondernet.org

Tue 8

Without A Net @ The Center

NQAF Event: San Francisco's reigning diva of queer literary events, Michelle Tea (Valencia) curates readings from *Without A Net: The Female Experience of Growing Up Working Class*. Contributors Dorothy Allison, Meliza Banales, Daisy Hernandez, Ricky Lee, Iida Acion and editor Tea read selections exploring the anger, pain and triumph of impoverished childhoods, the absurdity of low-wage labor, the tiny joys of shoplifting, the struggle out of poverty and more. \$15. 7:30pm. Rainbow Room, SF LGBT Community Center, 1800 Market St. Tix/Info: 415-334-0722; queerculturalcenter.org

Golden Gate Men's Chorus @ Calvary Presbyterian

Golden Gate Men's Chorus presents *And Still there is HOPE: songs for a troubled world*. Led by Grammy-award winning director Joseph Jennings, the men of GGMC will perform varied uplifting and insightful music to raise our spirits in these difficult global times. Special selections by Counterpoint, the GGMC's select ensemble. \$20 (\$10 student). 8pm Tue., June 8; 4pm Sun., June 13. 2515 Fillmore St. (at Jackson, in Pacific Heights). Tix/Info: 415-668-GGMC (4462); www.ggmc.org

Wed 9

Kreatibo @ SomArts

NQAF Event: Kreatibo, the Bay Area's own queer Pin@t artist collective, brings you another fabulous show, *Mahal Namin/Our Love*, featuring the talents of Cynthia Blacallor, Leliani Nisperos, Lolan Sevilla, Morningstar Vancil (aka Papa Dino), Mariana Minahal, Nedjula Baguio, and Tina Bartolome. Spoken word, music, video, drag and song. \$12-\$15 sliding. 7:30pm. SomArts Cultural Center Theater, 934 Brannan St. (at 8th St.). Tix/Info: 415-334-0722; www.queerculturalcenter.org

Thu 10

Circo Zero's Chosen and Mercy @ Dance Mission Theater

Circo Zero presents two new works of experimental circus and performance: *Chosen*, a solo performance by Keith Hennessy, and

Mercy, a chamber circus co-created by acrobat/contortionist Jade-Blue Eclipse, aerialist Susan Voylicky, shamanic fool Seth Eisen, electronic composer Marc Kate, and choreographer Keith Hennessy, plus two other circus artists TBA. Co-presented with the National Queer Arts Festival and Dance Brigade's Dance Mission Theater. Expect a little bit of nudity and mature themes. Thursdays are Pay-What-You-Can; \$10 min. Fri-Sun. 8pm June 10-13, 17-20. DMT, 3316 - 24th St. (at Mission). Tix/Info: 415-273-4633; www.circozero.org

Pride Month Exhibits @ Int'l Museum of GLBT History

Opening reception: The International Museum of GLBT History, a project of the GLBT Historical Society, opens two new galleries, dramatically expanding its exhibition capabilities. The "Reading Room Gallery" will feature "Queer Eye: The Photographs of Crawford Barton," highlighting the artist's collection vividly documenting GLBT life in SF in the 1970s and '80s. "Dress for the Occasion: The Challenge of Safe Sex Posters," will be the kick-off exhibit of the second site, an online Virtual Gallery. Free. \$4 (\$2 low income). 6-9pm. 657 Mission St., #300. Info: 415-777-5455; www.glbthistory.org

Fourth Annual Geezers' Ball @ The Green Room

Join 500+ midlife and senior gay/bi/trans men and their admirers for the free Fourth Annual Geezers' Ball, co-hosted by STOP AIDS Project's "In Our Prime," MHR ASG's Midlife Gay Men, New Leaf, SF Prime Timers, and Openhouse. Enjoy listening and dancing to the big band sounds of City Swing with Gail Wilson. Complimentary non-alcoholic beverages and appetizers; nominal charge for beer & wine. Festive attire encouraged. Come alone and meet someone new, or bring a friend. Free. 7-10pm. The Green Room, SF War Memorial Bldg., 401 Van Ness Ave. Pre-register via email: migm-mhr@onebox.com or call toll free 1-866-668-4634 (leave name and email or snail-mail address).

Camaraderie @ The Center

NQAF Event: Original Cockette Rumi curates and presents *Camaraderie* — A Cockette Cabaret, offering a fun-filled and magical evening of live performances and art direct from his acclaimed *Camaraderie* art salons. Take in the cool drag king stylings by the amazing Cara Vida, works by painter extraordinaire Carl Linkhart, readings by Kimberly (Sweet Pam) from *Midnight at the Palace*, chronicling her life as a Cockette, and tunes from rock vocalist Moon Trent. Special blacklight installation by Gay Glo. Presented by the Queer Cultural Center. \$12-\$15 sliding (NOTAFLOF). 7:30pm. Rainbow Room, the SF LGBT Community Center, 1800 Market St. Tix/Info: 415-334-0722; www.queerculturalcenter.org

Gary Zebrun

@ A Different Light Books
Gary Zebrun of Providence, Rhode Island, will be reading from his new novel *Someone You Know* (Alyson Publications, 2004), an acclaimed thriller about a gay serial killer. Free. 7pm. 489 Castro St. Info: 415-431-0891.

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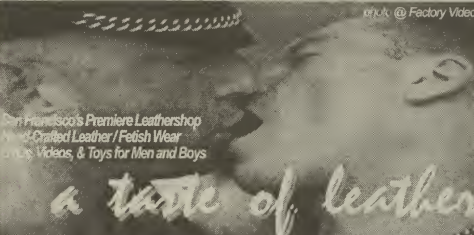
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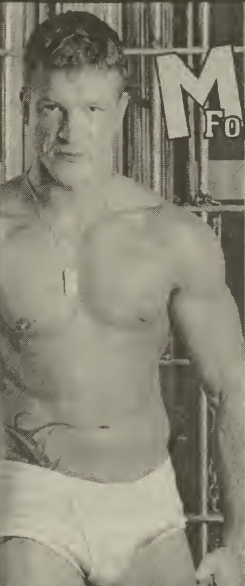
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D.C.'s Jason Hendrix is IML 2004

by Mister Marcus

As thousands cheered in Chicago's Congress Theatre last Sunday evening, May 30, Mr. D.C. Eagle Jason Hendrix was named International Mr. Leather 2004. Toronto Leatherman Remi Collette was the 1st runner-up, and Thomas Schoch, Mr. Fetish Switzerland, was the 2nd runner-up.

It was the thrilling conclusion to a five-day marathon of official IML events, and about 50 private parties in the very hospitable (and expensive!) Hyatt Regency Chicago hotel. The staff of the hotel received sensitivity training for the event and it showed. The hotel was completely sold out, the energies of the hotel staff were taxed to the extreme, and they came through with flying colors.

The opening ceremonies (and all other official IML events) were MC'd by Tom Stice, who did a commendable job. IML Executive Producer Chuck Renslow welcomed the crowd, and the show was on as some 57 leather men from around the world were presented and drew their numbers for order of appearance.

Bronzed male specimens evoked loud cheers, and everyone had their favorite. The judges — Mary Elizabeth Boyd, David Laird, Dan Hughes, Randi Smith, John Pandal, George Wong, George Hester, Andy Anderson and John Weis — spent a solid 16 hours interviewing the hopefuls, and all admit it wasn't easy. Quite frankly, it is never easy at IML.

There were also eight candidates for the International Mr. Bootblack title, among them: Slaveboy Ed, Spike, Pup Sparkie, Steven, Alan Turnstal, "Spanky", Bootdog, and Peter Caccioto. They were chosen by IML Weekend package holders which included a bootblack coupon which counted as a ballot.

So many parties took place, space does not allow listing them all here, but stand-outs were the "Don't Mess With Texas" party, the Onyx party, the San Francisco and Los Angeles parties, the Toronto Maple Leaf Party and the New York Party. People were hoping all over the hotel to at least put in an appearance.

The Onyx People of Color Leather Leadership Caucus was well attended, and this development appears to be the launching of an international network for leather folk of all ethnic persuasions. Hats off to the Onyx for launching this trend, which is long overdue. Yes folks, there is prejudice even among certain members of our leather tribe. One of the hottest issues that surfaced was the insistence of a certain Maryland leather bar that has a Confederate flag displayed and refuses to remove it.

The Pecs & Personality segment of IML scored categories on Saturday night drew a huge crowd, where former IML Joe Gallagher made an impassioned speech for donations to pay off the upcoming balloon payment to make the Leather Archives & Museum finally ours alone. Volunteers fanned out in the crowd with pledge



All Hail the winners at IML 2004! In the back row (from left): Remi Collette, 1st runner-up; Jason Hendrix, IML 2004; and Thomas Schoch, 2nd runner-up. Front row: IML producer Chuck Renslow and Alan Tinsdale, Int'l. Mr. Bootblack.

sheets for credit card monthly payments. Mr. Gallagher was less than ecstatic about the total amount collected, but every penny counts and the pressure will not let up in the attempt to meet the August deadline for the payment. If you are not a member or have made no donations, please consider a pledge for whatever amount your budget permits.

Dawn of IML 2004

The big show was Sunday. A Saturday night storm fizzled down to a sprinkle and by noon, Chicago was bathed in dazzling sunlight as the shuttle buses ferried hordes of people to the Congress Theatre.

The sights were endless, with stunning leather creations, some outrageous fetish outfits, whips and chains, floggers, and even bared buns often almost tomato red from the past night's play. The pastiche on display could make a Fellini movie look bland!

Chuck Renslow opened the show with a great welcome and urged everyone to vote to oust from office all legislators who would deny our community human basic rights. A plea on almost the same subject came from the executive director of the National Gay & Lesbian Task Force, along with a hefty donation to the LA&M and a cash prize to the IML winner and an invite to participate in their annual meeting. Rick Storer of the LA&M also made a plea for donations to our museum, and the 100th edition of the Harley-Davidson motorcycle won by IML 2003 John Pandal which was a raffle prize for the LA&M. The Spanner Trust was won by the first IML David Kloss.

The opening number showcased a fantastic dance group, and the crowd loved it.

The 20 semi-finalists then were announced, including: Saad Hasoon, Ron Walters, Tim Lott, Pierre Lavigne, Rick Iber, Fernan Royo, Daniel Hogue, Cesarano Cattelto, Eric Edelstein, Brian Kent, Jim Nelson, Philipp Tanzer, Douglas O'Keeffe, Tug Taylor, Jose Arteaga, Jr., Thomas Schoch, Marc Watrel, Remi Collette, Jason Hendrix and Robert Hoepfner. The crowd whooped and hollered at the results.

The speech and physique categories followed, after a presentation was made to Chuck Renslow

from the California Assemblyman Mark Leno, commending Chuck and IML, Inc. for their 26th anniversary of the country's biggest leather contest.

The "Boot Lickers" musical group entertained while the tallies were being counted. John Pandal gave a magnificent 39-minute step aside speech and welcomed his sash wife IML Tammie Nelson to join him on the stage. A few minutes later, International Mr. Bootblack Richie Chameroy's step aside speech was equally touching.

And then, the moment of truth arrived. First came the Bootblack results, and Alan Tinsdale of Los Angeles was named IML Bootblack. The first runner-up was "Spanky" the Mid-Atlantic bootblack, and the 2nd runner-up was Bootdog, Pacific West Bootblack.

Then the IML scores were handed to Chuck Renslow, and he announced the 2nd runner-up, Thomas Schoch of Switzerland, the 1st runner-up, Remi Collette of Toronto, and IML 2004 Jason Hendrix of Washington, D.C.

The audience exploded with cheers, hundreds of cameras flashed, and the leather paparazzi stormed the stage. There were hugs and kisses all around, tears, cheers, and the usual hoopla whenever a new IML is announced.

The winners were chauffeured to the House of Blues for the victory party.

On Monday, the press conference was spirited, and Monday night, the Black & Blue Ball hosted the hearty who were still in town. It was a grand and glorious 26th anniversary contest, and plans are already underway for IML 2005. Be there.

IML, Inc. thanks for a great weekend!

The IML 25 Years of Champions book by Joseph Bean was well received. You must have this magnificent pictorial book of the IML years from the beginning. Prices range from \$19.99 (paperback), to \$100 for the hardbound edition, to \$250 for the leatherbound edition. Well done, Joseph. Bravo!

Last but not least, there will be an IML homecoming party for our own Mr. SF Leather Julian Marshburn this Saturday night, June 5, starting at 8 p.m., with entertainment and lots of fun. Hope to see you all there! ▼

Next week: IML 2004 Part II - The Dish.

Daddy dearest

by John F. Karr

Pick up your ears, porn puppies! The 5th Annual Porn Sale is coming up on Saturday, June 19. This benefit for the San Francisco PrimeTimers (the former G40+ Club) has collectors flying in and porn-dogs lining up for the cheap prices. Videos sell for \$3, DVDs for \$5, and books, magazines, etc., for \$1. Toys and other products are individually priced. Please don't think it's too late to make a donation. The PrimeTimers' yearly activities are largely supported by this event, so clean out your closet now. To make donations or ask questions, call Arthur at (415) 648-8678. To make a purchase, show up at 3507 23rd St. The sale goes from 10 a.m. to 2 p.m. And yes, I'll be there, to answer your arcane questions and gab about guys.

Prime beef

Zak is back. On his long overdue return in *Zak Attack*, Zak Spears' head is shaved, his eyebrows arch in that crazed Jack Nicholson way, both his biceps and his belly are considerably beefed up, and he's the ferocious, leather-clad sex-daddy of your dreams. He's in all four of the Mustang movie's scenes, topping everything in sight until the only thing that can top the show is for him to be topped himself. The machismo factor roils in this slightly malevolent Midnight-at-the-sex-club movie. Don't expect anyone to be nice. But do expect strong eye-contact, terse but constant verbal communication, and an easy, determined pace, with none of that play-acted hypersexuality.

Zak Attack starts off with smoldering Mario Ortiz and young stud Danny Vox. Has there ever been a boy in which the incipient Daddy shone so clearly? Danny's behavior gains aggressiveness in each film. His cock is looking particularly full in this one, and Mario blows it with deep appreciation. Danny returns the favor, biting down on the rim of Mario's foreskin and pulling and chewing it like taffy. Then Zak shows up. He likes to talk, and as his finger lightly caresses Danny's moist, furry asshole, he whispers, "So



Meet the ferocious, leather-clad sex daddy of your dreams: Zak Spears.

warm and soft." He tells Mario in detail how he wants him to fill the hole with cock, and guides Mario's cock in there. I could have watched a lot more of this fine fuck, but it's abbreviated, with a jump to the guys jacking off to climax together. Seems Mustang is still restricting the length of its scenes. Do they have ADD, or think we do?

German star Thom Barron bottoms in scene two, which starts with

sweet kisses and nipple-nibbling, and leads to some deep-cleansing dildo work (and a fisting, in the director's edition, which I didn't see). Zak wields a dildo like a cunning lover, not the usual plumber on meth. These guys match strength for strength; as Zak intones his smooth litany of dirty talk, Thom whispers naughty things in German, and we all know how butch that is.

The next scene is a five-man orgy which successfully keeps the men grouped together and relating. Tag Adams (known here by his Falcon name, Chet Roberts) is his usual gangbuster, but it's debuting Daxx Reed who ends up in the sling with a dildo up his butt.

Daxx is handsomely rough-looking, and I hope to see him again soon. Ditto Joshua Adams. He made an inauspicious debut in *Iron Works*, but with a new tattoo, sleek goatee, and noticeably harder (and long) cock, he makes more of an impression here.

Zak joins the guys for a fuck session in which things get so hot that I began to fear I wouldn't hold off for the finale. It promised Zak yielding to the girder girth and wicked upward curve of Brad Patton's cock, whose balls nestle weirdly on the top side of the shaft and accentuate the cock's seemingly imminent lift-off. Zak straddles that thing, and gasps, "Oh, fuck!" when it's encompassed to its very broad base. As my Tante Esther used to say, "And that's the ganze megillah." It's the whole thing, baby. It elicits an orgasm so wrenching it brings tears to Zak's eyes.

Although Thom's scene is extended, the movie is only slightly longer than usual. I encourage Falcon to shed VHS time restrictions and more fully enter the DVD era — especially when the footage seems to be as strong as it is here. Chi Chi La Rue's direction is taut, Max Phillip's videography is swell, and his and Colby Taylor's editing shows restraint. The sexy music is by EM Diaz. www.Mustangstudios.com; (800) 227-3717 ▼

Out There

◀ page 33

in Germany ('86). A surviving stone mosaic surfaced, further fueling speculation ('97).

Scott-Clark and Levy combed through declassified KGB and Stasi files to uncover the truth. The Nazis had hidden the boxes of Amber Room panels in the Knight's Hall of the Königsberg Castle, where they'd burned in a fire set by the Red Army during the last hours of the battle for the city. It was such a potential blow for morale that the truth was successfully covered up for 50 years. The full story makes for a great tale of cold-war intrigue.

Mob rule

While we're on the topic of marauding thugs — on this penultimate season of the *Sopra-*

nos, concluding Sunday night on HBO, perhaps our favorite moment so far has been when made man Vito Spatafore's sexual outlet was outed: i.e., sucking off security guards in the car during the graveyard shift. This was revealed just before the series got all *Twin Peaks* on our ass, and boss Tony Soprano (James Gandolfini) started having long, complicated wet dreams involving Annette Bening.

Still, this has been the finest season of the *Sopos* in many a moon, what with humpy Meadow fiancé Finn getting propositioned by gay Mafiosi, and our bestest gal pal from Jersey, Adriana (Drea DeMatteo), mercifully getting whacked. Thanks to fellow *Sopranos* fan/BAR news editor Cynthia Laird for keeping us hooked up — and helping us process the carnage the next morning! ▼



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OutMusic Awards gain in prominence

Who's up for the LGBT recording honors to be dispensed in NYC

by Jason Serinus

The fourth annual OutMusic Awards festivities, celebrating excellence in LGBT recording, songwriting, and cultural activism, take place in New York City's The Knitting Factory on June 12 & 13. In all, 100 artists from the US, Canada, Australia and Europe submitted over 500 songs for consideration.

In their short history, the OMAs have mainly spotlighted groundbreaking, independent artists who have proudly proclaimed their deviant identity. This year's nominees also include such high-profile, major artists as Janis Ian, Rufus Wainwright, and Danish duo Junior Senior.

Residents of major US metropolitan areas and those with Internet savvy may have increasing access to mainstream and alternative LGBT media and content, but people in rural areas or under the thumb of repressive religious in-

stitutions, governments, and (in the case of youth) parents and school boards do not. Suicide rates among LGBT youth remain alarmingly high. HIV infections are rising, fueled in part by internalized homophobia. The more attention given to life-affirming LGBT artists, especially those whose music challenges gender, racial, and sexual stereotypes, the better.

How I Seem To Be, the CD by 22-year-old soul singer and Berklee College of Music graduate Adam Joseph, received Outstanding New Recording nominations in both the Male and Debut Male categories; Joseph also got an Out Song of the Year nomination for "Flow With My Soul."

Other male multiple nominees include Minneapolis-based hip-hop artist Johnny Dangerous (*Dangerous Liaisons*), nominated for both Male and Debut Male; DreamWorks recording artist Rufus Wainwright (*Want One*), eligible in both Male and Outstanding Songwriter categories; and Miami-based Steven Franz for Debut Male (*The One You Choose*) and Out Song ("Double My Wardrobe").

Female double nominees include Arizona-based Namoli

Brennet's Outstanding New Recording - Female (*Welcome to the Afterglow*) and Out Song ("We Belong"). Boston-based Catie Curtis has double hopes for New Recording - Female (*Acoustic Valentine*) and Out Song ("Honest World").

Musical diversity abounds with Chicago punk-rockers Super 8 Cum Shot, who may score Outstanding New Recording - Band (*Super 8 Cum Shot Volume II*) plus Outstanding Producer (*Jinx Titanic*). San Francisco's all-transgender Transcendence Gospel Choir gets two nods for Outstanding Choir Recording (*Whoever Believes*) and Outstanding Producer (Ashley Moore).

Happy returns

There are many returning winners and nominees. Kentucky-based folk-duo Wishing Chair, double winners in 2003, team up with Kara Barnard to vie for Outstanding New Recording - Duo or Group (*Dishpan Brigade*). New York jazz composer Drew Paralic, a 2002 winner, could receive Outstanding New Recording - Instru-

mental (*Midnight at a Time*). Other return winners include Skott Freedman, Girlyman (formerly Garden Verge) and Eve Sicular of Isle of Klezbos.

Ari Gold, nominated in 2002, is up for Out Song ("He's on My Team"). Alix Olson, nominated in 2001, is up for Out Musician of the Year. Other return nominees include The bootLICKERS, Robert Urban, Boston Gay Men's Chorus, Namoli Brennet and Super 8 Cum Shot.

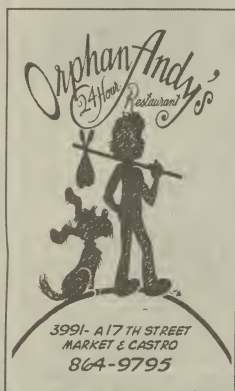
While most nominees and recipients are chosen by industry professionals and music critics, Out Musician and Out Song are selected by OutMusic members. Since most OutMusic members reside in New York, concerns over regional bias sometimes surface.

For Out Musician, Skott Freedman receives recognition for ongoing bisexual activism and contributions to LGBT centers. Freddy Freeman earns accolades for fundraising efforts and promoting LGBT music events such as Bearapalooza. Kris Landherr also gets the nod for fostering queer-friendly music events, fundrais-

ing, and AIDS-prevention work; Robert Urban for active promotion of LGBT musicians, community fundraising and lobbying; and queer activist Alix Olson for serving as a female role-model for "independent queer voice, spirit, and courage."

Beyond a whopping nine Out Song nominations, attention turns to the gala awards ceremony. Venerable British rocker Tom Robinson hosts the event and graces transgendered punk-rock diva Jayne Country with the Out Music Heritage Award. Music journalist Larry Flick receives kudos for Outstanding Support. Women's music pioneer Maxine Feldman, who wrote the first openly lesbian song, and LGBT Christian music activist Marsha Stevens earn Special Recognition awards. The latter should also go to Ed Mannix and Dan Martin for holding OutMusic together as a true labor of love and devotion.

For tickets to OMA 2004, including the June 12 nominee performance and June 13 award ceremonies and special benefit performances, see www.outmusic.org. ▼



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Reaching the pinnacle

Goerne and Brendel scale 'Winterreise'

by Tim Pfaff

The world wasn't lacking great recordings of Schubert's *Winterreise* when the new, live version by baritone Matthias Goerne and pianist Alfred Brendel (Decca) came along, but there's always room for an account as great as on this extraordinary CD.

This version augurs to be the one I return to when I want the song cycle to take me on its often harrowing journey with the greatest conviction. Part of its boldness is its quiet eschewing of seeing the piece as a descent into madness, or, in its most extreme modern representations, another 19th nervous breakdown.

Culled from two live performances at London's Wigmore Hall

last October, the piece has rarely seemed so integral, inevitable, inexorable, and sure. Both men have recorded *Winterreise* before, and well. Yet this pairing finds each with a partner who needs no accommodation and who opens up new possibilities of spontaneous yet deeply musical interplay.

Brendel, whom many others consider among today's greatest Schubert pianists, recorded his first with Dietrich Fischer-Dieskau (one of Goerne's teachers), in what was that great baritone's fifth studio recording of the work. Both his experience with the work and the wear on his voice are audible, and Brendel reined himself in to accommodate the limitations respectfully.

Eight years ago, Goerne, who still counts as a young singer, was handed this high-water mark of the German Lied for Hyperion's magnificent complete Schubert cycle. There is in it a palpable sense of a young singer staring up at the snow-covered Everest of his profession with fear and trembling of Kierkegaardian proportions.

That's precisely what's so magical about this new reading. While both musicians consistently give their all in one of the most taxing 80 minutes of music in the repertoire, there's no sense of strain or fuss.

Sheer cliffs

It would be preposterous to call any great interpretation of *Winterreise* — the saga of a soul in collapse — relaxing. But there's precisely that sense of supreme confidence on the part of both artists that allows them to bring the music fully to life without having to treat a moment of it as an "effect." Indeed, it's the sheer unaffectedness of the reading that drives it so deep into the heart of the music.

Winterreise fanatics sometimes rush ahead to the final number, "Der Leiermann," the unfath-

omably sad song about the organ grinder with whom the unhinged lover makes his final, devastatingly hollow identification. Singers have found seemingly infinite ways to drain all expression from their voices at the cycle's emotionally shattering culmination.

With Goerne and Brendel, it ends with Schubert, the song rendered with the utmost simplicity, devoid of all sentimentality, sensationalism and self-indulgence. The words and notes tell the story completely, it turns out.

This is not to say that Goerne and Brendel, in the going parlance, "get out of the way" of the score. If they got any farther inside it, it would be psychiatry, not art. But they're both so sure of the terrain, and its icy destination, that each song is part of that inexorable trajectory musicians like to call line.

No one interpretation can realize all that lies latent in *Winterreise*, as extreme a work as the song literature offers. These musicians, who perform the cycle as though they had lived with it — together — for years, explore it to the corners, not stinting on the extremes but placing each in an integral musical context. Goerne, for his part, ventures some sudden, seemingly unprepared shifts in dynamic that, while startling at first, immediately feel right. His vocal palette is as full as any I have heard in the score.

Brendel, in his finest Schubert playing on disc, balances some hair-raisingly nimble fingerwork with deep-into-the-keys gravitas. He plays more like a fellow singer than an accompanist.

If you need bona fide heartbreak in your *Winterreise*, the pair's "Das Wirtshaus" should do you nicely. If it's fright, "Die Krähe" should make hair stand up in unusual places. Still, it's the everyman, not the madman, in their forlorn, unrequited lover that pierces the heart. ▼

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AUDITIONERS FOR A LIVE SHOW
JOB ARE WELCOME WHEN THERE
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EARLY BIRD SPECIAL ADMISSION PRICE (MON. THRU FRI. ONLY) SUBJECT
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FREE LOCKER WITH REFUNDABLE KEY DEPOSIT.
WE ARE NOT RESPONSIBLE FOR ITEMS LOST FROM LOCKERS.

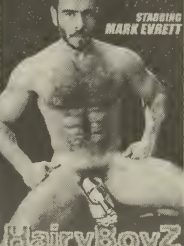
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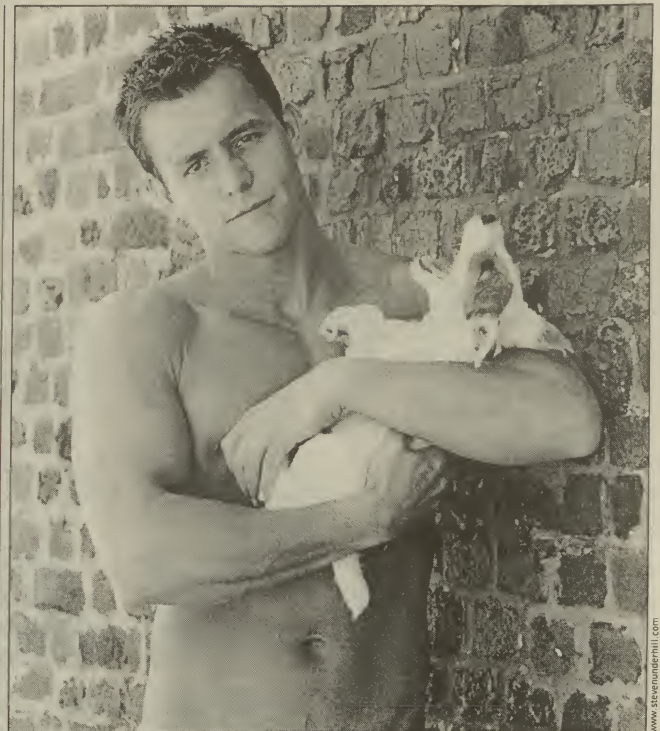
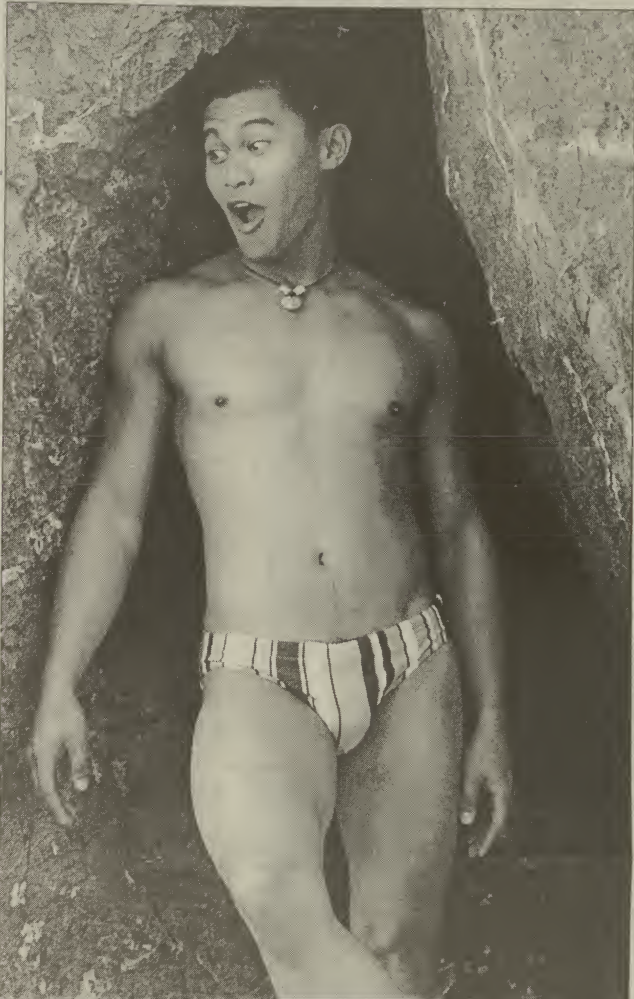
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Hairy Boy 2

8 FIRST RUN MOVIES + 3 CLASSICS
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BAR TALK



PARTING GLANCES

Philippe at the Ballet May 5
I was on crutches. You were sorry the season was ending. I was sorry you left so abruptly (he's not my boyfriend). I hope you'll call before next year. ☎ 71110

Sensual Pleasure For Seniors
I'm a 48 yo WM and I enjoy giving sensual oral pleasures to very mature men. Heavy set/stocky, bearded, kissers, cuddlers are pluses but all welcome. Not into gay scene or lifestyle. ☎ 71112

SEEKING RELATIONSHIP

Work My Mouth Over
& the rest of me. Seeking affectionate & hard discipline. TT, bondage, clothespins, spanking, shaving. I'm clean cut, no drugs, attractive, tall, 40, HIV+ & obedient. You be 40+, stocky or slim, in control & in need of service. ☎ 71109

Sexy Muscular Asian ISO GWM
Inshape friendly guy here seeks BIWM/GWM who is masculine, inshape hairy a plus, HIV- to date on a regular basis. ☎ 71302

Santa Rosa Native
SWM, 43, 5'10" Redhead ex-navy, 180 lbs. Enjoys running, tennis, travel, chess & talk radio. Seeks relationship. ☎ 71301

Oscar Wilde Said A Cynic
Knows the price of everything and the value of nothing. Do you know the value of Boccaccio, Cervantes, Shakespeare, Trollope? Human nature transcends

eras. Care to share some with me? ☎ 71300

SEEKING ADVENTURE

Experienced White Ass
Muscular, 5'11", 185#, shaved head, short brown beard, tanned, white buns. Seeks repeated plowing from top into regular fill-ups. Any age/race welcome. ☎ 71105

Older Male Lking For Gay Daddie
Hello, my name is Joseph, 5'7", 170 lbs, brn hair, blue eyes. Live alone, single...want to be totally naked for the right gay Daddie. ☎ 71106

50 YearOld Black Gentleman
5'9", 180, thinning hair, moustache. Seeking mature, masculine, submissive oral expert to relieve me late weekday afternoons or late week-nights, downtown Oakland. Either clean shaven or moustache only. ☎ 71107

Wine Country Living
GWM, 50, 5'10", 170 Shv head, work in SF, weekend in wine country. Lkg for someone to enjoy pleasures of both places. D/D free. ☎ 71108

Latin Bear
Seeks right guy to teach me to be his bottom. No S & M. Just a guy with patience who'll teach me to take his dick. Open to age, race, shape. ☎ 71113

Contractor Seeks Suit & Tie Guy
Masculinely handsome, in-shape 6'2", 210, 47 HIV- aggressive labor type WM seeks slender, hairy dark hair sub/sex toy suit & tie prof. for wk/nd strip, obey & sex. Be willing & attractive. ☎ 71114

Asian Seeking Muscular Caucasian
I'm 38, in-shape, smooth Asian looking to date a nice, romantic and cultured caucasian. Serious response only. ☎ 71117

Shaved Crotch Top
WM, smooth, all over tan, skinny, disease free, 50's 6'3", 180, masculine. Loves attention from other smooth guys. ☎ 71116

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Sexy nude showoff daring playmates. Where can we get naked and erect?! Nude workouts. Driving naked. Window shows. Mirrors. Muscles. Strip-down! Show off! Novices discouraged. Creative exhibitionists preferred. ☎ 71118

Are You Feminine? I'll look for you I am a Spanish, 50 yo boy, I love very feminine she-males, any age, any race, but with a very hot ass. Te Espero Marin, Sonoma, Mendocino. ☎ 71306

I'm Looking For Love...
I'm a nice guy, very sexual. Looking for hot tops for fun. I'm 56, HIV+, healthy. Love romance and intimacy. ☎ 71304

Muscular Masculine Gay Male ISO LTR. Attractive Island boy, Hawaiian, Spanish, Phillipino, 5'7", 145#, 32 waist. Outgoing, romantic with a good heart. Taking applications for dating. Apply while it lasts. You won't be disappointed. ☎ 71305

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- Seeking Adventure
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- Fetishes
- Couples
- Others

Headline, 30 characters maximum

Write the rest of your ad here, 30 words maximum

MAIL FORM TO: BAR Talk, Bay Area Reporter, 395 Ninth Street, San Francisco, CA 94103

You must use this form to submit ads. Deadline for ads is **TUESDAY at 5 PM**, for the following week's issue. New ads run for three consecutive weeks. You will be notified by mail with information on how to leave and retrieve messages from your mailbox ad. Print clearly. No ads will be accepted without valid address, telephone number and legible text. The Bay Area Reporter reserves the right to edit ads. **One ad per customer per week.**

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\$60 Jim 269-5707


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Gives good deep Swedish!
Masc, hairy, 195, 5'11", 45, moust.
M-F aft 5, w/o OK-Rlx-Table/Oil
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Strong, energetic and athletic. Fer-
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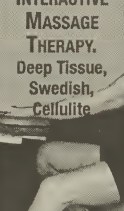
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Good looks, muscular body, Tats.
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CUTE MASSEUR 225-4081
5'9" 145Lbs. 30wst fit Slim/Smooth
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Have table.

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Superb very personal massage plus
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in remote country setting. Also, group
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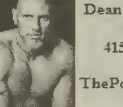
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**BUNS & LEGS, NOOKS &
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Hotman 48 6' 165 S&P Beard, hung
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10am-10pm \$60-70 M/C Visa. Add
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FULL NUDE RELEASE
I am a 25 year old model that has
been in several large publications. 6'3
216Lbs Blonde hair/blue eyes, I am
smooth with a 8X6 uncult. I have a
hard, ripped body with a face that
could stop a freight train. When I
walk, people stop and stare. My mas-
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come on in and release some tension.
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Mack's "FullBody" Massage
In/Out Calls 415-350-0968

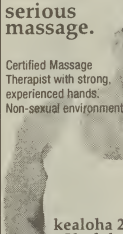
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WARNING:
This ad is 100% accurate
My name is Byron. I am a passionate
sincere no attitude kind of guy with a
knack for deep tissue massage. I'm
24 yrs old with model looks. I have a
well defined body which I love having
explored. 6'1", 200#, bld/gr 8x6
In/Out 24/7. For massage and more
415 505-1540.

EXCELLENT MASSAGE
Skilled, intuitive bodywork and
steam! hot nude erotic touch in
warm, clean studio nr Dolores Park
by tall smooth, musc blond w/strong
hands. 90 min=\$100, 2hrs=\$120
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Therapeutic 2 Erotic, Relaxing 2
Deeply Stimulating. \$100 - 90 min.
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Str8 acting 23 yo, horny & friendly
In/Out calls - Nick 415-690-6552

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Erotic nude massage masculine
friendly handsome Latino 28yo 24/7
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Erotic & Therapeutic. U & I naked.
Sexy Italian Hunk, CMT, 38yo, 190#
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by handsome masculine hot Latin
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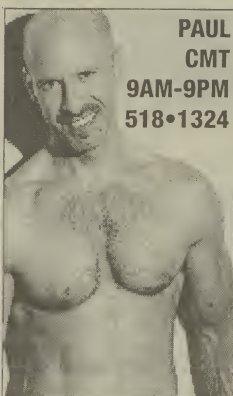
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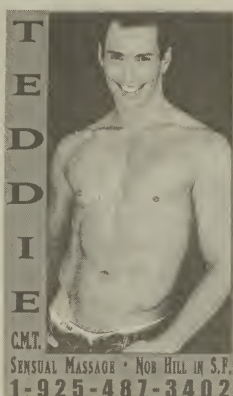
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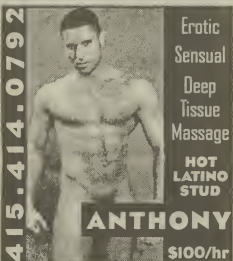
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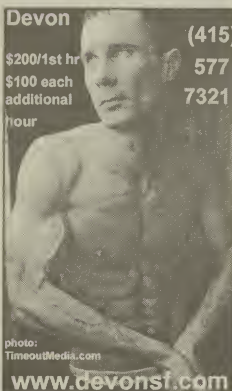
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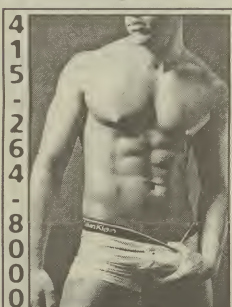
MODELS/ESCORTS



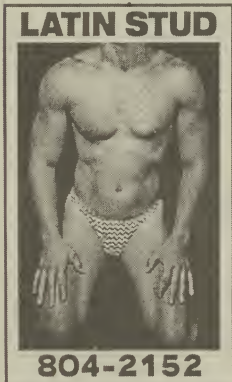
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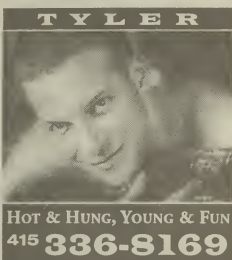
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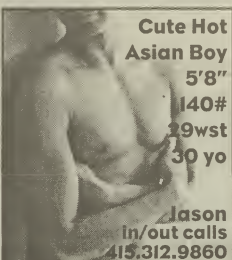
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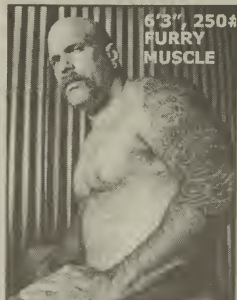
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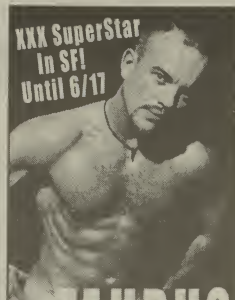
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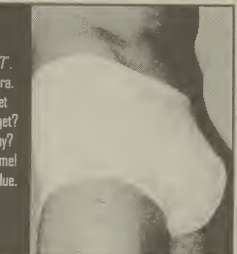
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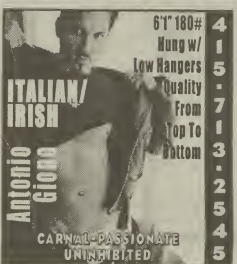
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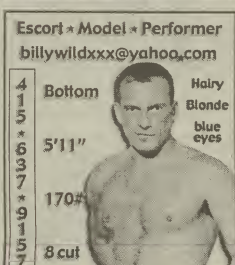
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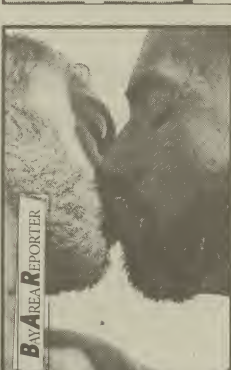


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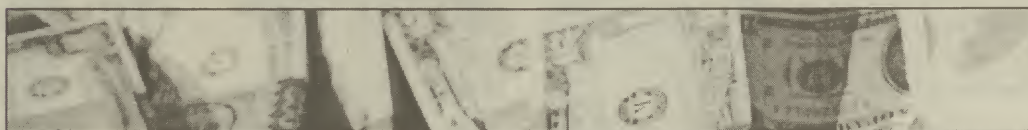
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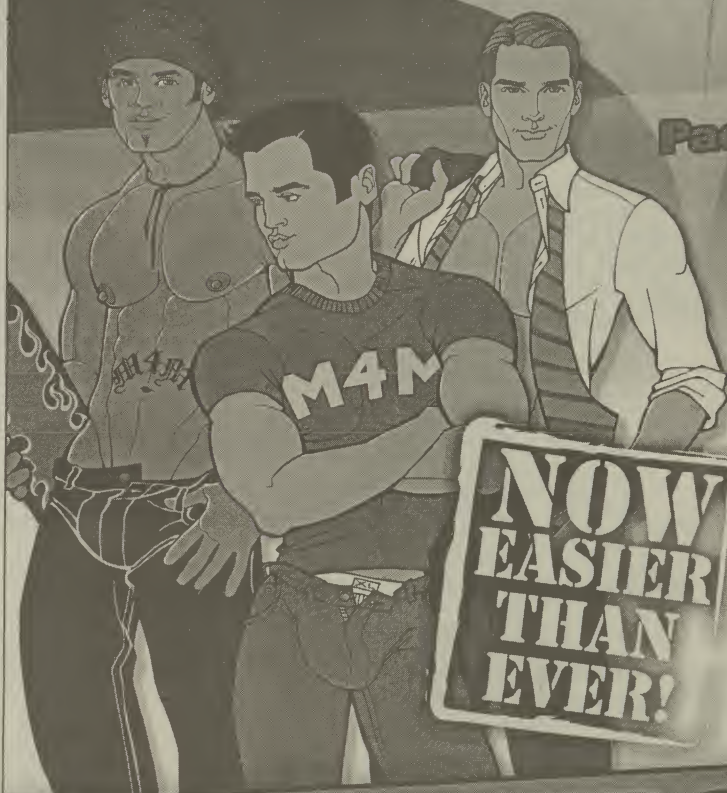
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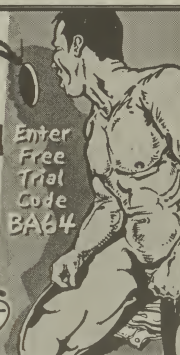
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